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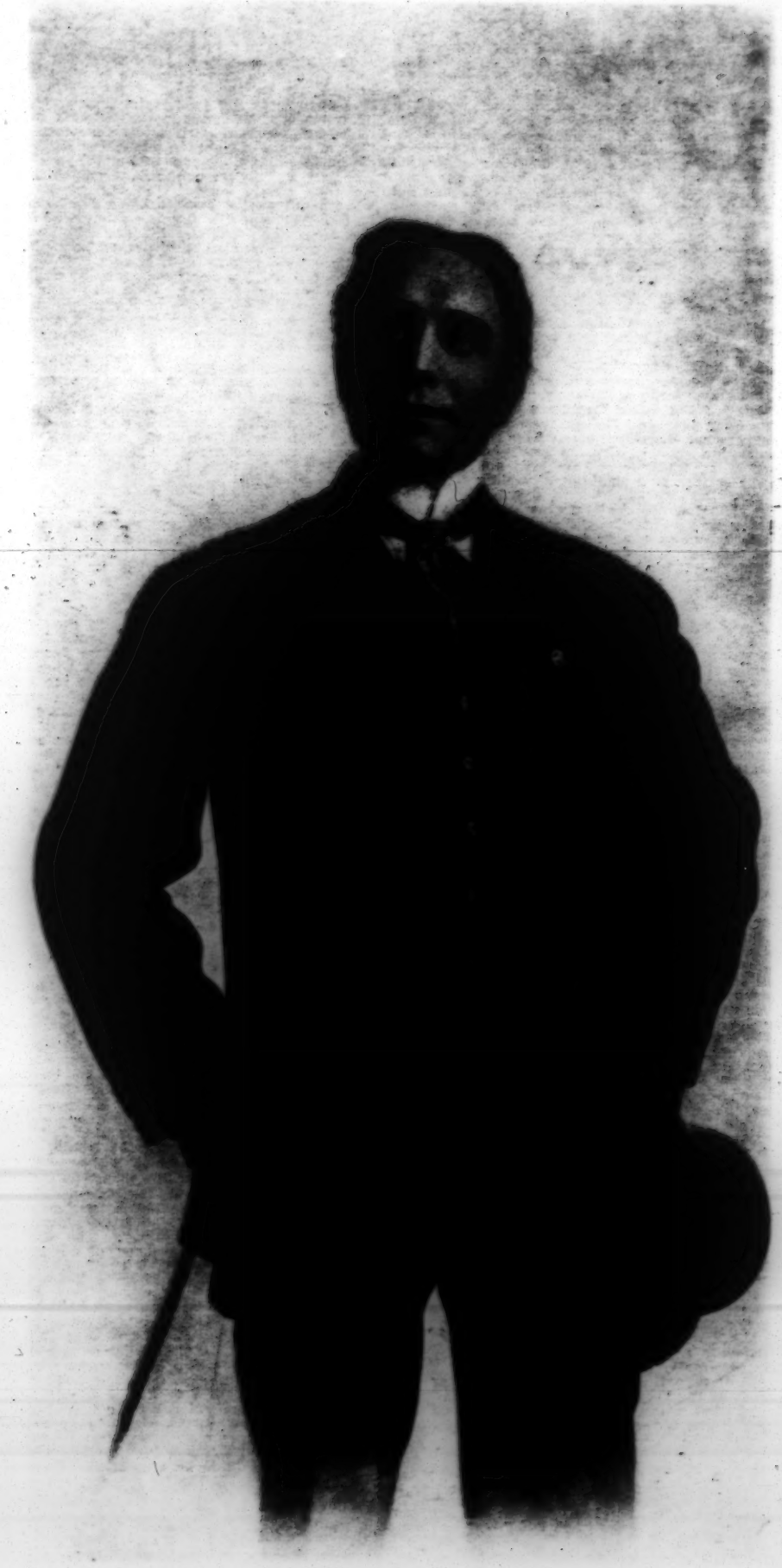

Photo Hayes, Detroit.

JAMES FRANCIS SULLIVAN.

"'TIS a pretty story they are telling in Chicago of how Mrs. Hobart Chatfield-Taylor and other representative women of the metropolis of the West paid common tribute to the talent of Madame Alla Nasimoff, the Russian actress. Madame Nasimoff, of all the company of gifted Russian players who came to try their fortunes in the New World, was undismayed by the ill fortune that dogged their dramatic footsteps on the strange continent. When Paul Orleneff, the head of the company, announced that the struggle had been bitter and the rewards trivial, and that, weary of litigation, of imprisonment for debt, of small audiences that came and understood, and large ones that did not understand and stayed away, he would take his company back to Russia, she pleaded and raged and wept.

"Learn English," she cried. "They like our acting, only they cannot understand."

"It is too late," returned Orleneff. "In childhood we may learn the languages, not later. We will go back to Russia and play to Russians, who understand."

While she was weeping out her passionate protest against the retreat of the Russian players, Mrs. Chatfield-Taylor and others came behind the scenes. Russian women are temperamental. It did not occur to Madame Nasimoff to hide her grief nor its reason. The visiting women comforted her as they would have consoled a child.

"Don't cry," they said.

"You shall stay in America, if you wish."

"But how, without money?" she asked.

"We will try to get the money," said Mrs. Chatfield-Taylor.

That was the origin of the little syndicate of women who are providing for Alla Nasimoff's education in English, and who are a sisterhood with the common purpose of seeing that the Russian shall "have her chance" in America.

It is well with us indeed when it can be said of us that our last work is our best. For that reason is Marah Ellis Ryan, a former actress and the widow of a manager, to be congratulated.

Some of us remember her "Love Stories of Three." More remember her "As Told in the Hills," which is in the libraries of two-thirds of the profession. But her last work, "For the Soul of Raquel," is the most appealing and powerful of her books. Mrs. Ryan is obsessed with the spirit of the old mission days of California. She has lived in the most romantic regions of California until her soul has been steeped with the flavor of them. In the ruins of an old monastery near Los Angeles, whose walls reeked with traditions of the hidalgos and priest and mantillaed senoritas, she wrote the story of Raquel Estavan. Raquel is the fine flowering of the aristocracy of Mexico. In her creation of Raquel Mrs. Ryan has done for the Mexican all that Helen Hunt did for the Indian and Harriet Beecher Stowe for the negro. If it may be done without offense to the clergy and their flocks, I hope "For the Soul of Raquel" will be dramatized.

We were talking at luncheon to-day of how many of the player folk have been cast into eternal shadow of late, and to how many others the angel of the great silence has come, hovering, has brushed them with his wings, and hesitatingly gone his way, not to return, we hope, for long. One of these is Charles Donald Mackay, son of F. F. Mackay, and one of the girls of the Professional Woman's League, read these verses of his, clipped from some printed page, which, we all agreed, should be followed in other prints by other verses of Mr. Mackay's:

ALAS!

It was a merry carnival,
Where fool and sage walked arm in arm,
Where beauty smiled on senile age,
And music lent its subtle charm.

A youth pushed through the surging throng
Toward Art, who, smiling, sat apart
And held, toward him the laurel leaves.
Ah, she was mistress of his heart.

But Folly met him on his way.
Her pretty mask o'ercame his will.
She lured him from his noble love,
Who, grieving, sat—but constant still.

He clasped the false love to his heart.
Too late he felt the chilling breath.
Aside he flung the lying mask.
And looked upon the face of Death.

While Clara Morris was playing in The Indiscretion of Truth at Washington last month she received after a matinee a silver haired former acquaintance. The acquaintance was as plain of speech as long of memory.

"The last time I saw you, dear Miss Morris, was in the fine old days during the Civil War. You were playing Edvadne."

"Yes?" prompted Miss Morris.

"Yes, and well I recall one afternoon. It was a Spring afternoon like this. You went home from the matinee and had your hair combed, as usual, after wearing your wig. You always did that after your head was heated by wearing the wig. But it was not your maid who combed it. President Garfield combed one side and Senator Lamar the other. Don Piatt sat on a stool at your feet. So did Judge Holt, who afterward sent Mrs. Surratt to the gallows. Henry Watterson came in, but neither of the four gentlemen would yield place to him, so Mr. Watterson stood at the mantle, as Herbert Kelcey was wont to do, and busied himself with his coat tails."

"But, my good man, since you noticed all this, I trust you noticed also that Mr. Harryott, my husband, was present."

"Oh, yes; madam, I did!"

"And who were you that you were present at these informal affairs?"

"I was the bellboy at the Arlington."

Georgie Cohan has confided his rule for success to a rubbering world. He say it is

"Early to bed and early to rise,
Work like h—l and advertise."

The maiden aunt of a leading woman who is playing an engagement on Broadway arrived from Canada while her niece was at the Saturday matinee. She was met at the door of the exclusive boarding house where her niece lived by a brand new Assyrian butler with an extremely distant acquaintance with the English language.

He led her upstairs to the apartment that was to be hers.

"Was Miss ———'s room," he explained. "Miss ———'s drunk downstairs."

"What?" gasped the aunt from the Canadian village.

"Yes, ma'am. Yes, ma'am," he repeated with emphasis. "Miss ———'s drunk downstairs."

"Merriful Heaven! Go, man, go! Oh, that this should ever have happened! Why did we let her go upon the stage?"

When the leading woman returned from the matinee she found her esteemed relative all but submerged in tears, yet with sufficient spirit remaining to refuse her proffered kiss.

"You—you have recovered—in a measure." The visitor's sarcasm was immeasurable.

"What on earth is the matter, auntie?"

"Don't dissimulate. The man at the door told me distinctly twice that you were drunk downstairs."

"Undoubtedly that was what he said. What he meant was that I had moved out my belongings for your accommodation. 'Drunk' is Assyrian for 'trunk'."

THE MATINEE GIRL.

A LETTER FROM PERCY PLUNKETT.

Percy Plunkett, back home, writes from Edgartown, Mass., under the date of May 15:

"Thinking perhaps you would like to have a few lines from this old town, I take the liberty of writing you. I arrived here last week and found 'Players' Cottage' in most excellent condition. My friend Reinold, who had been living in it last Summer, left everything as 'neat as a pin.' The only thing he did not leave was any of his whaling curios; he took all the old junk off the island. I now understand that a lot of scrap iron that never saw a whaling ship was palmed off on him, but Reinold's experience on a whaling ship was limited. I judge so from my observation and his record, which is on file here; but he has a host of friends who will be glad to see him back again, as he was voted a royal good fellow. At present writing I am the only professional on the Vineyard—that is, I am the only one who is in harness, you might say. That old actor, Sid Hicks, is still doing business in Cottage City. He has a fine notion store there, but he has not acted in over twenty years. His wife, formerly known as Minnie Florence, with whom I had the pleasure of playing some thirty years ago, is still living and enjoying good health.

"Vineyard Haven, some few miles from here, came near being wiped off the map. A big forest fire struck the edge of the town and destroyed four or five handsome buildings. The Inneafiel, a fine Summer hotel owned by Tom Carl, the opera singer, was completely destroyed. Fortunately, a heavy rainstorm came up and ended the conflagration.

"The chances are I will postpone my trip to Europe and bring a little company here for the Summer. The folks here have not had a show in a year and are offering me great inducements to give some entertainments. The Town Hall has undergone some repairs. A new piano has been put in and the benches have been newly painted, and they are now thinking of adding four more lamps.

"The Home Club is prospering. A vote of thanks was tendered me the other night for the books of views I have been sending them from the different cities I have played this season. Frank Keenan and myself are the only actors who belong to the Home Club. Frank Keenan is very popular in the town, and the people here regret he will not be with them this season.

"The fishing season has not begun. I am getting all ready for the big swordfish when they are ready to do business. The 'Air Castle,' a small cottage on Chappaquidick, was offered for sale some days ago. I came near buying it, but I learned that a party of fishermen from Boston had formerly occupied it and during the time they lived there they never caught a fish, so I 'side-stepped' the place. I do not wish to ruin my reputation as a fisherman. Arthur C. Alston, please note. Charles Young, please write."

JAMES FRANCIS SULLIVAN.

James Francis Sullivan, whose picture appears on the first page, is an eccentric comedian who, in spite of his comparative youth, has already won his way by hard work to a very prominent position. He was born twenty-six years ago in Newark, N. J., and made his debut on the stage at the age of six, at the Academy of Music in Brooklyn, N. Y., giving imitations of Harry and John Kernell, Frank Bush, Pat Rooney, the Russell Brothers, Bobby Gaylor and other well-known entertainers. Several of these stars were on the bill the same evening and they all made a great fuss over the youthful Sullivan, who even at that time showed evidences of the talent that developed in later years.

For the past fifteen years Mr. Sullivan has been well and favorably known for his work in eccentric Irish parts. He made his first appearance on Broadway about three years ago, originating the part of Bobstay, the merry old "sea-dog," in The Fisher Maiden, at Hammerstein's, scoring the comedy hit of the production, his eccentric dancing being especially well received. He was afterward engaged by George W. Lederer for a production at the New York Roof-Garden, but illness prevented his appearance. The following season he made a genuine hit as the Polite German Lunatic in The Belle of New York. He also played very successfully as Sinbad in Jack and the Beanstalk. Last season he made another success as the Frenchman in The Prince of Pilsen, in which he introduced a lively dance with Jeannette Bageard.

This season Mr. Sullivan has been featured as the tramp in Hurtig and Seamon's musical production, Me, Him and I, in which he has added to his fame. He is now preparing to reappear in vaudeville in a novel sketch, assisted by three persons, for which bookings are being arranged. He will play the eccentric Irish character with which he has been identified and will change to a Frenchman, using the eccentric dancing specialty done by him for one year in The Prince of Pilsen.

ENGAGEMENTS.

Through Jay L. Packard: Minerva Florence, Marion Sherwood, Harry Driscole, Nathan Aronson, J. M. Stevens, Maud Grafton, and Clyde Bates, for The Girl Outcast; Mr. and Mrs. Robert Smiley, Stewart Johnson, Forrest Stanley, Annie Eager and children, Bertha Welby, Eddie Frederickson, Frank Higgins, H. R. Brennan, E. F. Nagle, and Rob Le Roy, for The Night Before Christmas; Gertrude Swiggett, May Abbey, Margaret McDonald, Julia Morton, Julia Varney, Phil McCarthy, William Conklin, Howard Sydney, J. Hooker White, and Mabel Carruthers, for Old Orchard; Florence Rosa and Lucy Milliken, for The Volunteer Organist; Nell Gibson and Jack Sharkey, for The Man of Her Choice; Katherine Taylor, Ed Hayes, Richard Clarke, and Walter Thompson, for A Ragged Hero; Cyril Raymond, Mr. and Mrs. Edward Trevor, and Lucille Walker, for The Mad Love; Frank Weinstein, for The Irish Pawnbrokers; H. A. Howell, for Feuberg Stock company; Alice Clifton, Woods and Green, James H. Montgomery, and Barthing and Falls, for Sullivan, Harris and Woods; Albert Hallon and Louis Pierce, for How Baxter Butted In; Harriet Willard for The Two Johns; Ida May Laurence, for Human Hearts.

W. H. Starkey, for leading business with Bennett-Moulton next season.

Eleanor Franklin, to replace Miss Gale in As Told in the Hills, for the rest of the season.

Fred R. Hoff, next season with the Buster Brown Amusement company.

THE STAGE IN PARIS.

The Clown—Old Age of Don Juan—Pity—The Blind King—The Paradise of Mohammed.

(Special Correspondence of The Mirror.)

PARIS, May 15.

A very modern but exceedingly musical opera, called Le Clown, is being performed at the Nouveau Théâtre. The piece was written by M. V. Capoul, with music by Monsieur de Camondo. It is a curious story, especially for musical interpretation; but it has the flavor of novelty, and that counts even more with the public here in blasé Paris than in your money-getting New York. The dancer, Zephirine—a circus performer, be it understood—has two adorers, the handsome clown, Maxime, and a homely rival by the name of Auguste. She tolerates the passion of Auguste but proceeds to amuse herself with the stalwart joker. Auguste, insanely jealous, gets his revenge by cutting the ropes during Maxime's act and Maxime, fatally injured by his terrible fall, dies in the arms of Zephirine. In the second of the two acts another role appears, for some mysterious and quite inexplicable purpose. This role consists of a demimondaine, Gladys, who is also enamored of Maxime and who changes her costume for that of Zephirine, so that the clown, blinded by his fall, comes within an ace of expiring in the arms of the wrong lady. However, he not perturbed: he actually draws his last breath in the arms of Mlle. La Danseuse. Gladys is quite as superfluous in the drama as such persons certainly are anywhere else. The score is a kind of compromise between the Italian and French schools, containing elements of both, but not distinctly of either persuasion. It is good music just the same; and far more successful as a compromise than most efforts at hybrid composition. Several passages have been received with favor which is certainly well deserved; especially the death of the clown and a duet in the first act. Camondo has established a reputation that marks him as distinctly not of the amateur ranks. He staged the work himself and he did so with infinite care and discretion.

Monsieur Renaud has made a considerable success as the treacherous rival; Rousselière exhibits a tenor voice which becomes more and more enchanting as one lingers over his tones. Mlle. Farrar plays the role of the dancer with ample spirit, intelligence and emotion. Mlle. Merentié is extremely touching as Gladys—so sympathetic I sincerely wish she had been introduced earlier and in some other sort of character. She's delightful!

La Vieillesse de Don Juan (The Old Age of Don Juan), that singular three-act drama by Mounet-Sully and Pierre Barbieu, was produced at the Odéon on Friday, April 27, and it is fairly safe to say no more singular production ever cropped up on the banks of the rolling Seine. Don Juan is an old friend of the theatrical public, but he's a pretty tough old customer suddenly to become obsessed with moral scruples. It's a kind of a case of Satan repentant or Mephistopheles undergoing a "change of heart"—and undergoing it to the resounding accompaniment of sonorous classic verse. One can never predict what gentlemen of Don Juan's mythological diabolical type will do; but it's fairly safe to predict they won't repent. At least Monsieur Don Juan was consistently depraved according to Molière and Dumas and Mozart. Even when Byron poetized the gentleman rake—well, he was still a rake for all that. This play is a "Parisian comedy"—a species of drama which exists in no other country—dealing with a sudden relapse and amorous sentiment on the part of a semi-decrepit old roué.

Don Juan, sixty years of age and wounded in a recent duel, goes to live with a country cousin, who is as respectable as if he belonged to some less operatic race and who dwells contentedly with his devoted wife and a romantic daughter, Inez. This cousin, Don José, and his wife, Donna Isabelle, having listened to Don Juan's attempts to analyze the indescribable chaos of his own perverted substitute for a soul, discover that in spite of a thousand amours the old gallant has never been genuinely in love. Don José and Don Juan dilate upon their contrasting ideals of conjugal and sensual love and passion. From mere force of habit, so to speak, the ancient reprobate makes himself irresistibly attractive by his witty conversations, his poetic recitations and his portrait painting; eventually he captivates little Inez, who at only seventeen years of age is about to wed the heroic Don Fabien. In the depth of her innocence Inez speaks out the truth of her passion. It is right here that Don Juan "gets religion," as I've heard it called in America. If he doesn't positively acquire religion yet he falls victim to long-suppressed instincts of common decency. In splendid Alexandrine verses he expatiates on the purity of Inez and the unpardonable crimes of his own dastardly career, and does it so well that the girl's infatuation is merely augmented, much to the chagrin of the old fellow, who is seriously trying to behave himself. Don Fabien interrupts the colloquy, and, most naturally, puts a wrong interpretation on the scene. In the duel that follows Don Juan, whose unrivaled experience as a swordsman gives him the advantage despite his advanced age, quickly disarms the impetuous hidalgo. Juan cannot marry Inez, because his own wife, who has had the good sense to remain as far away from him as possible, is still living; so in as fatherly a manner as he can muster for the occasion he solemnly unites the young people. Then, appreciating that this is the first and only taste of genuine sentiment he has ever experienced, the broken-hearted reprobate drinks poison. After all, however, a potion of poison is unimpressive and not very dreadful as compared with operatic fiends, lightning and the historic living statue!

This singular composition, of which the literary merit is incontestable, whatever may be thought of its dramatic values, is admirably performed, especially by Mounet-Sully himself as the venerable and reformed Juan. Mlle. Dux is equally delightful as the young woman. One of the most notable features of the piece is the close resemblance which many of the tirades bear to famous soliloquies of Hamlet.

La Patte d'Oie (literally the goose's foot, or a place where several roads meet—perhaps best interpreted in English as The Cross Roads) is a drama based on base complications, invented by Messieurs Peter and Danceny. The Count de Chantreuil, a typical specimen of French roué grown old in iniquity, the "friend" of an actress named Catherine Armond, marries his daughter Blanche to one Jacques de Mondrignon and forsakes his mistress to partake in the delights of a family existence. Mondrignon becomes jealous of his father-in-law—with an amount of reason. Chautreuil thereupon undertakes to marry Catherine, who prefers the stage to conjugal domesticity and says so in most explicit fashion. The old roué dies. This piece has been well received by the public, the details of the play and much of the dialogue being truly worthy of commendation. Monsieur Maury gives an excellent performance as the old man; Madame Munte plays with considerable grace and the rest of the cast is entirely adequate. In the piece there is a director who might be suspected of bearing some resemblance to Antoine.

La Pitié (Pity), a drama in three acts, by Maurice Leblance, had its first performance at the Théâtre Antoine on May 7. It is terse, dramatic and altogether unique in philosophic motive. Germaine, the wife of Jacques, is "born bad," and has a character absolutely expiete with evil impulses. In her heart of hearts she really loves her husband, yet she makes his life utterly miserable and brings upon him an intolerable deluge of disasters. Moved by pity and regarding her unhappy temperament as a positive malady, Jacques pardons his wife again and again under the most trying circumstances. Finally he saves himself by abandoning her in spite of her humility and supplications. The moral of the piece might be stated as "Pity begins at home"; one must sometimes take compassion upon one's self. Certainly Jacques was justified. Mlle. Van Doren plays the difficult role of the odious Germaine with remarkable address and conviction; in fact, her consummate art alone saves the character from being utterly unreal. Mlle. Villers as a young cousin, Monsieur Capelani, and Monsieur Bernard all give excellent performances.

On May 8, Le Roy Aveugle (The Blind King) was produced at the Opéra Comique. It is described as a "lyric drama" in two acts, by Hugues Leroux, with music by Février. The blind king has a daughter, Hilda, who has a wonderful voice, but will sing only for her father. One day while she is singing on the beach a Viking warrior appears and carries her away forcibly. In the morning the aged sovereign is found on the beach unconscious. When the Viking reappears in his vessel the king claims his daughter. However the girl determines to remain with her abductor. Février's music is carefully written and of unusual excellence; the choruses are especially praiseworthy for a rare lyric quality. Monsieur Vieuille sings the role of the blind monarch with his customary musical and dramatic power and Mlle. Vallandri leaves an agreeable impression as the daughter, Hilda.

Le Paradis de Mahomet (The Paradise of Mohammed), an operetta in four scenes, with music by Robert Planquette, appeared at the Théâtre des Variétés on May 15. Planquette is known to Americans as the composer of The Chimes of Normandy, which we in Paris call Les Cloches de Corneville. This new work presents the same flowing, graceful quality, the same melodious charm, which made the earlier operetta such a universal favorite. The only adverse criticism justly to be made is that certain of the facile passages seem more or less reminiscent. The plot is fantastic. Baskir, a young merchant, is engaged to marry a young widow, Benguline; he is also beloved by a Bohémienne, Fathme. On the marriage day—in opera they always delay their master strokes up to the last instant!—Prince Brendiuin puts the whole bridal party to sleep and abducts Benguline, the aforesaid widow, and her aunt, Selika, who is the better half of one Maboul. The Prince places the two women in his harem; when they wake he convinces them that they are in the paradise of Mohammed and that he is himself the first spouse of Benguline. Baskir, the young merchant, and Maboul, the husband of Selika, are fooled in the same ingloriously operatic fashion. "What fools these mortals be!" Fathme, the second woman in the case, arrives and liberates Baskir. The only possible conclusion results. Baskir marries Fathme and Benguline becomes queen of the harem. With regard to the performance, Defreyn makes a genuine success as the young Prince, and Madame Mealy sings enchantingly. Mlle. Dieterle scores an unqualified "hit," as you call it, in the role of Fathme, the Bohémienne.

At the Bouffes Parisiens two pieces were introduced to the audience on May 3: La Nièce du Commandant (The Niece of the Commandant) and La Nuit de Noël (Christmas Night). The first of these is an operetta in three acts by Lupin and Miral, with music by Geoffroy. The commandant, Fornichon, has a niece who is coveted by a lieutenant and a lawyer; and the lawyer has a mistress. The military man mistakes the mistress for the niece and the lawyer marries the real niece himself. Obviously, he has not studied chicanery in vain! The music, so to speak, is perfectly in harmony with the libretto, which is rare enough nowadays; Monsieur Dekernel, Monsieur Defrenne, and Mlle. Dherbeuil have done their part of the task almost to perfection. La Nuit de Noël is strikingly in tragic contrast to this bit of frivolity. It is a horrible one-act drama about a danseuse who, angry at the jealousy of her husband, tells him in so many words that her daughter is not his daughter at all. While madame is gone to find her lover monsieur strangles the little girl. When they return with playthings for the child the lovers discover the murder, and madame promptly stabs her husband. In this somber drama, really a melodrama in its rapid intensity, Mlle. Otéro shows herself to be a true tragedienne. She is vivacious, coquettish, grief-stricken, frantic and terrible in quick and almost bewildering succession.

One of the strangest dramatic attempts of the season is surely the stage version of Mark Twain's story, "How I Became Editor of an Agricultural Paper," produced at the Grand Guignol in Montmartre. The dramatizing was done by Timmory, and he has somehow contrived to translate and stage much of the American's humor. The English title is retained, but most French people speak of the piece as Le Cultivateur de Chicago.

I suppose I ought to conclude this letter with the regular supply of theatrical small-talk and gossip, but the fact is I'm saving up lots of little incidents for the hot weather, when other material runs dry and such light refreshment is all the more welcome. Then, too, I've already written more than most people will ever have the patience to read, and I don't want to frighten all my friends away. It's a charming evening, perhaps I should say morning, and I'm going out for a little stroll—all by myself, of course—just to refresh my memory of what Paris looks like outside of the theatres. In the future I shall behave myself and keep you fully posted about gossip in the gay city. Meanwhile adieu!

PASSE PARTOUT.

GOSSIP.

Earl Flynn, the boy singer, has cancelled his Eastern dates and will make his first appearance as juvenile man in musical comedy in Beautiful Bagdad for the Summer and Winter season.

Plans are under way for Annie Russell to appear next season in one of Shakespeare's comedies. She will spend her Summer in the Maine woods.

Edith Walker, of the Metropolitan Opera company sailed for Europe last week on the *Kaiser Wilhelm der Grosse*.

The Summer attraction at the Aerial Gardens, over the New Amsterdam Theatre, will be a revival of The Governor's Son, with George M. Cohan in his original part.

Herbert Duce, who has been press representative for William A. Brady for several years, has engaged with the Shuberts and will at once be placed in charge of the Garrick Theatre, Chicago, to replace Sam Gerson, who is to be one of the officials of the New Theatre in that city.

The final performance of The Vanderbilt Cup is announced for June 2.

It is reported that Florence Gale is to come East next season with a new play by Margaret Mayo, entitled When Love Is Young. Westfall and Kenny are to direct her tour.

Arrangements have been made, it is said, for The Free Lance, with Joseph Cawthorne, to be taken to London next Spring, to open at the Prince of Wales Theatre on Easter Monday.

R. L. Herbert left last Thursday for Lake St. Catherine, to manage the real estate interests of the owners of several cottages surrounding the lake. He will probably remain all Summer.

Calvin Dix, a young whistling comedian from San Francisco, will again play Skeezicks, the "Billy Baxter" boy, in Our New Minister the coming Summer.

John Barker, who has played Curt Ho'ten in Our New Minister every season, has been re-engaged.

Mabel Hollins has signed for next season with Charles Frohman.

Grace Filkins has been engaged by Henry B. Harris for an important role in Charles Klein's new play, to be produced next season.

Many members of The Social Whirl have formed the Social Whirl Country Club, and have taken a house at Bronxville, which will be put in shape and opened about June 1.

Daisy King, after closing with A Trip to Egypt, will visit her parents at her home, Falls City, Neb.

Mrs. Jane Mauldin Feigl's play, The Girl Patsy, will have its New York premiere at the Savoy Theatre next Saturday night. Mary Ryan will play the principal role.

Cheridah Simpson has brought suit against a St. Louis dressmaker for two gowns which she says she ordered and paid for in full and which have not been delivered.

AT THE THEATRES

Wallack's—The Embarrassment of Riches.

Comedy in three acts, by Louis Kaufman Anspacher.

William Gildersleeve	Scott Cooper
Robert Gildersleeve	Dudley Hawley
Corbin	John Bunny
Mrs. Goodwin	Gertrude Berkeley
Alma Goodwin	Eva Dennison
Elizabeth Holt	Charlotte Walker
Leighton Craig	Charles J. Bell
The Duke of Claire	Stanley Darke
Miss Partridge	Velma Berrell
John Russell	Bruce McRae
Ted Phelan	John Bunny
A Bank Detective	James Kearney
Cannon	Henry Buckler
Jim	Bernard Mullin
A Police Sergeant	Charles Chapelle
Pete	Harold Gehlll
Murphy	Frank Wunderle
Corrigan	Edward Cochran

The story of a rich girl afraid of fortune-hunters is not particularly new, and the incident of the same girl pretending to be some one else in order to test her suitors has no claim to novelty. Mr. Anspacher has shown no originality in handling the story or in treating the incident. The audience knew the finish as soon as it learned the combination of money, girl, English title, poor young man and impersonation. Yet Mr. Anspacher might have made this fairly interesting had he given his characters something more to do than talk, or even if he had given most of his characters a semblance of reality. Some degree of praise should be given to the second act, which moves with vigor, and contains some dialogue not altogether inane, but it only helps to show the vapidness of the other two acts and the incompleteness of the play as a whole.

Elizabeth Holt, possessor of millions, is sought by an English duke, who, of course, wishes to retrieve his fortunes through an alliance with her. Miss Holt is more interested in East Side settlement work than in marriage, and when the play opens has just donated a substantial sum to a settlement conducted by John Russell. For discreet reasons she pretends to be her own secretary when Mr. Russell calls, and under the name of Miss Phelps agrees to help him at his settlement. In the meantime she gives a check for $1,000 to her cousin, Robert Gildersleeve, who in turn presents the check to Miss Partridge, former assistant at the settlement. Miss Partridge holds incriminating letters written by young Robert.

The second act takes place at the settlement. Mr. Russell makes strenuous love to Miss Holt, believing her to be the secretary, and keeps her busy at making out reports in the intervals between the love-making. Next door to the settlement is a gambling room run under the guise of a synagogue. By means of the fire escape Miss Partridge and her lover, Jim, a crook who intends to turn honest, enter the settlement long enough to explain that the check has been raised and the money lost at gambling. The gambling joint is raided and a party of Miss Holt's society friends, who have been slumming, attempt to make their escape by means of the window leading into the settlement, and are all arrested. Miss Holt is also taken by a bank detective, who thinks she is Miss Partridge. In the third act the various couples, having been properly bailed out by Miss Holt's uncle, pair off and settle their affairs, leaving the stage to Miss Holt and Mr. Russell, who also satisfactorily settle their little matter of marriage. The dialogue in all three acts is generally tiresome, and there are frequent inapt allusions to a local society paper and various prominent men.

If a company of uniform excellence could have saved the play its reception would have been very different. Charlotte Walker in the role of Miss Holt, first played by Kathryn Kidder and taken by Miss Walker with but three or four days' preparation, made every possible use of the few opportunities given her, though her acting showed some lack of familiarity with the part. Miss Walker's personal charm is generally sufficient, especially in light roles, to make up for any deficiency in her acting ability. Gertrude Berkeley as Mrs. Goodwin suffered from lack of opportunity but made the most of a vigorous low comedy scene in the second act. Velma Berrell played Miss Partridge in the conventional adventuress manner. Eva Dennison as Alma Goodwin did an excellent bit of pantomime in the third act, but had no prominence in any scene.

The best bit of character work—the only genuine characterization, in fact—was done by John Bunny as Ted Phelan, a ward boss, in the second act. His representation of the loud-voiced, cock-sure politician was given with an artistic skill that will long be remembered. Mr. Bunny's other characterization, that of an Irish butler, was overdrawn and the part was out of his line. Bruce McRae was manly and masterful as John Russell, the settlement worker, and gave the role a better quality than the lines suggested. Stanley Darke was also good as the conventional English stage duke, and Charles J. Bell did well with the role of Leighton Craig, a sort of guide to society. The other roles were of very little importance, though some were prominently displayed. So far as could be judged they were well performed.

Garrick—Mistakes Will Happen.

Comedy-farce in three acts, by Grant Stewart. Revived May 14.

Tom Genowin	Charles Dickson
Mr. Hunter-Chase	Charles Harbury
William Hawley	Joseph Kauffman
Joe McCann	Frank Russell
John Q. Montague	C. Colton White
Dorothy Mayland	Anna Johnston
Linda Kurz	Edna Aug
Mrs. Hunter-Chase	Alice Johnson
Mrs. Price	Rose Eytinge

Mistakes Will Happen, it is true; but sometimes they turn out to be profitable, after all. This play with the curious name, a Frenchified excuse for a perfectly innocent plot of intrigue and flirtation, has certainly proved a valuable asset to Grant Stewart and to several of the performers who have assumed leading roles since its first presentation in St. Paul on a Sunday evening of June, 1898. Henrietta Crosman, for one, owes much to the sudden popularity she acquired as the theatrically smitten, or stage-struck, Mrs. Hunter-Chase. In the first regular season of this play Charles Dickson appeared in the chief role, that of Tom Genowin, leading man of the Morality Theatre, and to judge from his present rendition of the part this able actor is remarkably suited to the character. It is difficult to classify this presentation, for it certainly is not a "production," and one hesitates to speak of "reviving" a piece that has never been really in need of resuscitation. Mistakes have been happening on the road in the strictly specific sense of this especial comedy almost continually since they first began. However, the only previous New York performance was given in March, 1902, by members of the stock company at Proctor's Fifty-eighth Street Theatre. To speak of the play itself in general terms, it is described on the programme as a "comedy-farce," which must be close kin to that more ordinary species of entertainment known as farce-comedy. The first act is distinctly comedy; the second act is yet more distinctly farce, and the third installment is a compromise, containing elements of both, with a vaudeville "turn" thrown in, that no order of fun-making may be left unattempted. It is an excellent vaudeville "German" dialect act, consisting of songs by Edna Aug, a notable variety performer, but—it seemed out of place to the critical mind. With some few judicious cuts, a quickening of the action, and a perfecting of the stage business the farce would stand in no need of borrowed props. The play is laughable, clean, by no means unplausible—for a "comedy-farce"—and has a second act of the most humorous, though violently physical, originality.

Tom Genowin, leading man at the Morality, and Dorothy Mayland, juvenile heroine of the same house, have been secretly married; that is to say, they have kept their marriage a secret for fear of losing their positions under Manager Montague, a man too well versed in stock company wisdom to inflict upon adoring audiences the presence of an ineligible leading man. Mrs. Price, mistress of the boarding-house in which the young couple are residing, accuses Miss Mayland of having a man in her room at the unholy hour of four in the morning, and the young woman is obliged to confess her married condition, in making which confession she is overheard by the Germanic servant, Linda Kurz. Linda, following some peculiar instinct, appropriates the marriage certificate. At the conclusion of this first act, when Tom and Dorothy receive their discharge from the company, all their worldly assets amount to about forty dollars and—Dorothy's bills. Their only hope is to get Tom's play produced, and the play has already been rejected right and left. Hoping to persuade Mr. Hunter-Chase, a pseudo-literary moralist with a hidden fondness for footlight favorites, to play the part of "angel," Dorothy consents to read him the play in his carriage-house. Meanwhile Tom has made an appointment at the same time and at the same carriage-house, to train Mrs. Hunter-Chase, of amateur histrionic ambitions, in the leading role of his play, making a liberal charge for his services as instructor. At the same time Linda and the coachman avail themselves of this identical rendezvous. The stage is set so as to show both the floor of the carriage house and the loft, where Tom gives the beautiful Mrs. Hunter-Chase a lesson in romantic interpretation that is a delight even to the uninitiated. When the philosopher and Dorothy arrive complications ensue. The two couples dodge one another literally "all over the lot," upstairs and down, in the horse stalls and grain bin. Tom finally smuggles Mrs. H.-C. out of the door, which has been unlocked, and, in disguise, faces his wife and the amorous moralist. In the third act everything ends beatifically. Tom forgives Dorothy, and when she discovers he has been equally indiscreet Dorothy pardons Tom. Old Hunter-Chase bears the burden of reconciliation. When Tom, to prove the respectability of his wife, gets Linda to return the marriage certificate, the old fellow, admonished by Madame, offers to buy the play. The manager also appears as a purchaser, ready to buy the manuscript to effect a fresh understanding with his leading man. Hunter-Chase pays several thousand dollars for the comedy, is regularly established as "angel," and—what more could be desired? One of the brightest scenes occurs toward the close of this final act: the landlady, true to her promise of secrecy, stubbornly denies the marriage of her boarders, to their intense mortification and exasperation. The dialogue of the piece is extremely bright. It requires talent of no minor calibre to pun so cleverly as to provoke a New York audience to instantaneous bursts of merriment.

Alice Johnson as Mrs. Hunter-Chase was unquestionably the legitimate comedy "star" of the production, for she played with a consistent and discriminating sense of humor rare and irresistible. She had the beauty to make a charming appearance, the intelligence to understand every detail of the character, and the consummate art to expound her minute conception. Edna Aug was the popular favorite as the "Dutch" slavey, but, comical though she was, her methods were a trifle too obvious for "the legitimate," a trifle too evidently of the variety vintage. Charles Dickson was splendidly human, easy, sympathetic and convincing as the husband, a type of the manly actor too seldom portrayed on the stage and too little appreciated by the public. Anna Johnston, it is understood, was making her first bid for professional recognition. She is a young woman sufficiently pleasing to the eye, manifestly well-bred, and graced with a crown of glowing auburn hair; though she still needs to be "licked into shape"—very gently, of course—she apparently has dramatic instinct to warrant her choice of an occupation. Rose Eytinge was true to life as the well-meaning landlady, playing her part with quiet but far-reaching sympathy. C. Colton White made much of his small opportunity as the manager, and Frank Russell did a fair character bit as the bellicose plumber. Charles Harbury had a leading role as Mr. Hunter-Chase, but left a less humorous impression than some of the other characters, though he played after the manner of an experienced actor. Joseph Kauffman should have done more with the chances afforded him as the coachman and Linda's lover.

American—Old Isaacs from the Bowery.

Comedy-drama in four acts, by Charles E. Blaney. Produced May 14.

Abraham Isaacs	Harry First
Sam Isaacs	Robert G. Vignola
Harvey Derickson	Walter Horton
Richard Pennilman	Marcus Moriarity
Luckey Strikem	Harry Le Van
Buck Wade	Paul Jordan
Augustus Van Twiller	Tom Jordan
Jacob Jasonowsky	John Hughes
Jim Judson	R. Ince
David Paulding	J. H. Wilson
Dr. Flood	August Knoll
Dr. Horton	John Gavin
James Hogan	Harry Fisher
First Keeper	Frank Taperton
Second Keeper	William Painter
Mr. Jenkins	Frederick Jones
Mr. Schwartz	James Finney
Mr. Hagan	William Rogers
Henry Fowler	George Wharton
Felix Vaughn	Samuel Woodersen
Sadie Paulding	Minnie Barrie
Rachel Isaacs	Louise Mitchell
Nan Luckless	Dorothy Kent
Mrs. Augustus Van Twiller	Rosabella Hearn
Gladiola West	Ruth Sheppard
Mary Hennessey	Olivette Norman
Mrs. Simkins	Anna Bennet
Mrs. Floraton	Kate Reardon
Alice Brownell	Alice Gray
Rose Kaferton	Florida Forth
Kittie Van Wych	Flossie Charlton

Charles E. Blaney presented a new melodrama at the American Theatre last Monday evening to a crowded and appreciative house. The central idea of the play is a good and appealing one, full of human interest and pathos, but it is so swamped in useless detail and general "rough house" that the idea itself is almost lost.

A story has been woven around the figure, once familiar in New York, of Old Isaacs, the pawnbroker. The first act begins with Isaacs at the height of his prosperity. He is at last, after years of peddling and hardship, rich and honored. Besides his own daughter, Rachel, he is caring for Sadie Paulding, child of an old friend supposed to be dead, and for Nan, a waif of the streets. His daughter, who has run away with a worthless fellow named Derickson, manages, with her lover's aid, to sell the kind old gentleman a hundred thousand dollars' worth of valueless mining stock and also to make off with some jewels from his pawnshop. Isaacs is ruined and once more a beggar. His son Sam and Sadie stand by him, and when Rachel attempts to have the old man put into an insane asylum they save him. The mining stocks are suddenly found to be very rich. Derickson, trying to get them again into his possession, is arrested on the reappearance of Pauilding, Sadie's father, to whom the mine really belongs. Rachel is forgiven and Sam and Sadie marry and presumably will live happy ever after.

The construction of the play is unusually loose-jointed even for a melodrama, and the horse-play, though fast and furious, is more noisy than funny. The character drawing of Old Isaacs is the best thing in the play. His gentleness, kindliness, love of little children, his trust in those who have wronged him, his forgiveness and the pathos of his misplaced affection, are well sketched and worthy of even finer drawing. The second act, in the pawnshop, is so full of noise and clap-trap that very little story is introduced. The scene of the ball given by Rachel is effectively set, and included a very graceful skirt dance. Dorothy Kent, Harry Le Van, and Harry Fisher did specialties in the way of clog and buck-and-wing dances that were extremely popular.

Harry First succeeded in drawing laughter and tears from his audience, and on opening night several handsome floral pieces helped to make his ovation a hearty one. Robert Vignola as the son, Sam Isaacs, gave out noble sentiments in a voice that resembled a subway rumble. Walter Horton presented a typical villain and was hissed before he opened his lips. Harry Le Van was original and bright as little Lucky Strikem, a follower of the races. Buck Wade was overdrawn by Paul Jordan.

Minnie Barrie made a girlish Sadie and had most of the Sunday school text lines in her part. She was "the innocent young girl" contrasted with the "scheming woman of the world," in this cast being Rachel as taken by Louise Mitchell. The latter was vigorous and satisfying from her red-and-blue gowned days to the black-robed, shawl-covered moments of repentance. Dorothy Kent was sprightly and as Nan kept the fun going. Little Mary Hennessey was very charmingly acted by Olivette Norman. Small parts were played indifferently well by John Hughes, Marcus Moriarity, Anna Bennet, Rosabella Hearn and others.

This week, Black Patti.

Academy—The Way to Kenmare.

Irish drama in three acts, by E. E. Rose. Revived May 14.

Dan Maguire	Andrew Mack
Clement Fairley	Adolph Jackson
Roy Donald	William J. Townshend
The Earl of Kenmare	George W. Deyo
Bentley Harden	Adkins Lawrence
Baron Gustavus Herpogengarten	Dick Gorman
Martin Keen	Westropp Saunders
Con O'Neil	Thomas O'Malley
Mulkenan Hogan	Nick Conway
Patrick O'Shale	Thomas E. Jackson
McShane	Philip Walsh
Jerry	E. Constance
Rose Donald	Mae Stevenson
Honora Maloney	Mattie Ferguson
Moira Doolan	Irene Gordon
John	Philip Lord

Andrew Mack is still on the way to Kenmare, having meanwhile digressed from his course as far as Australia, where his daring hazards and Irish tenor songs were as popular as in his more ordinary routes of travel. Andrew Mack is still the same Dan Maguire—"Save his soul!"—but the rest of the cast has changed almost beyond recognition since the first New York production of 1904. Mae Stevenson, who is now playing the romantic young heroine, and playing that character as well as conventional playwriting will permit, was originally Julia, an unimportant part now replaced by an equally insignificant John. These have at least been prosperous seasons for her. Honora Maloney, the ample specimen of Americanized unmarried Irishwoman, formerly played by Annie Mack Berlein, is now interpreted in vigorous and wholesome fashion by Mattie Ferguson. Moira Doolan, the betrayed girl, who with characteristic Irish intrepidity ventures finally to marry the almost diabolic villain who seduced her with the ruse of a false ceremony, is now histrionically represented by Irene Gordon, successor to Gertrude Toland. Miss Gordon, in her few scenes, displays considerable power, though the character is direfully "typical." Other important changes in the cast include Adolph Jackson as the scheming scoundrel, Clement Fairley, replacing Hugo Toland; Adkins Lawrence as Bentley Harden; Westropp Saunders as Martin Keen; Thomas O'Malley as Con the confederate; Nick Conway as the amorous Hogan, and Philip Walsh as McShane. Mr. Jackson has a part "invidious" to the ultimate degree, but he shouldered it with a commendable determination to be everything a stage scamp should be and another man should not. Thomas O'Malley was consummately despicable as a second to his vicious purposes; Nick Conway was as funny as he was broad—which may be taken in two senses, both of them equally true. It is unnecessary to add that Andrew Mack himself is every inch as much of the melodious hero as he used to be.

At Other Playhouses.

LYRIC.—Arnold Daly's engagement at this house ends next Saturday night. A special matinee of Arms and the Man and How He Lied to Her Husband will be given this (Tuesday) afternoon. Next week Henry E. Dixey begins a short engagement in The Man on the Box.

MANHATTAN.—The tenth and closing week of the revival of Charley's Aunt began last week.

FOURTEENTH STREET.—Miles Brothers' motion pictures of San Francisco were shown here last week. This week's attraction is Edward Harrigan and Annie Yeamans in Old Lavender.

THALIA.—Last week's attraction was the old melodrama, Escaped from Sing Sing. This week, Old Isaacs from the Bowery.

METROPOLIS.—Edward Harrigan in Old Lavender attracted large audiences here last week. East Lynne is this week's bill.

GRAND OPERA HOUSE.—The Squaw Man played to good business last week. This week, The Clansman.

STAR.—A Romance of Coon Hollow was last week's attraction here. This week, Crippie Creek.

HARLEM OPERA HOUSE.—William J. Kelly's Stock company appeared last week in Captain Jinks of the Horse Marines. Dorothy Donnelly played the role of Madame Tuentine. This week's bill, Under the Red Robe.

KNICKERBOCKER.—Fritzi Scheff ended her long engagement in Mlle. Modiste Saturday night. The house will be dark until next Fall.

DALY'S.—Motion pictures of San Francisco, taken immediately after the earthquake and fire, were shown here last week.

YORKVILLE.—The musical play, In New York Town, was given here last week to excellent business. The house closed for the season on Saturday night.

WEST END.—Houdini drew crowded houses here last week. Besides his "jail breaking" feats the bill included Ben Beyer, the Althea Twins, David Marion and company, Viola and Engel, the Kita-Banzai Japanese Troupe, and Anna Chandler. This week, Eight Bells.

PROCTOR'S FIFTH AVENUE.—The Young Wife, which contains a strong part for Isabelle Evesson, gave that clever leading woman one of the best opportunities she has had this season, and she acquitted herself well. Gerald Griffin, Louise Randolph, Mathilde Deshon, Wallace Erskine, Walter D. Greene, Robert Cummings, Loretta Healy, George Howell and others scored. The ollo embraced Clifton Crawford, the Millman Trio and Esmeralda. This week's play is Pretty Peggy.

PROCTOR'S 125TH STREET.—Pretty Peggy, with Beatrice Morgan in the title-role, drew large audiences. Miss Morgan had been resting for two weeks, and she was given a hearty welcome on her return. Paul McAllister as David Garrick and William Norton as Cavendish were excellent, and the rest of the cast was good. Vernon, Eleanor Henry, and the Zingari Trio pleased between the acts. This week's attraction is The Fatal Wedding.

JOE WEBER'S.—Marie Dressler and Joe Weber have worked up their travesty on the Fays, introducing many new gags, so that it is now one of the funniest things in the bill, which still includes Twiddle Twaddle and The Squawman's Girl of the Golden West.

HUDSON.—Man and Superman was brought to the Hudson last week for a brief return engagement, a suspension of its road tour unexpectedly giving New York playgoers another opportunity to enjoy the delightful drollery of Shaw's comedy-satire. The original cast has been changed somewhat, Ida Conquest replacing Fay Davis as Ann Whitefield and Nellie Thorne succeeding Clara Bloodgood in the part of Violet Robinson. Their work is extremely good and contributes much to the splendid efficiency of the company's performance.

ENGAGEMENTS.

George T. Meech, re-engaged by Liebler and Company for The Squaw Man.

Maurice Costello, by John Cort, to support Maude Fealy next season.

BOOKS AND MAGAZINES.

ARTHUR STRINGER.

THE WIRE TAPPERS. By Arthur Stringer. Boston: Little, Brown and Company.

Here is a book with an unhackneyed theme. A young man and a young woman thrown into a criminal environment through force of circumstances, add crime to crime in their efforts to extricate themselves, and finally win when on the verge of complete destruction. Masterfully handled, the story throbs with virility. Every passage is filled with dramatic action, and incident follows incident rapidly. Whatever philosophy and psychology the author has put into his characters is suggested by their behavior rather than by dissertations, until the novel takes on the value of an acted play. The story may be briefly outlined without danger of spoiling the reader's pleasure when he takes up the book.

An expert electrician and telegraph operator, just released after his arrest on suspicion of having been engaged in "wire-tapping," is taken in tow by a famous swindler, who needs such a man for his schemes. Durkin, as the electrician is named, desperately accepts the chance. He is put in charge of Frances Chandler, a young Englishwoman who is a tool of the swindler. Durkin and Frances soon fall in love with each other and determine to end their relations with the crooks. A raid by the police prevents their carrying out the coup planned to get the better of the swindlers, and for a time they are forced apart. When they are brought together again it is to plan a second coup, whereby they will get enough money to leave America and settle in England. They successfully carry out a plan to rob a jeweler's safe of a stolen diamond, find a means of beating the cotton market by tapping the private wire of a famous broker, they barely escape arrest for burglary, and in the very nick of time they rescue their hard won money from one of their former associates. Throughout the story there is stirring recital of criminal generalship, of strong upward leading purpose, and of suffering and sympathetic love. It is an underworld story without sordidness, splendidly conceived and written, such a story as one reads to the end without stopping.

MEMORIES OF ROSE EYTINGE. Frederick A. Stokes and Company, New York.

These entertaining writings, which first saw the light in the columns of THE MIRROR, under the heading of "Recollections of Rose Eytinge," make a notable contribution to personal literature, as well as a worthy addition to the books that at least indirectly relate to the stage. Rose Eytinge writes with a charming ease, as well as a practiced hand, and those of her reminiscences that concern theatrical life are instinct with a profound love and respect for the profession which she has adorned for years. Her recollections of distinguished persons not of the stage reveal new personal lights, and the volume has a fascination all its own.

AN ESSAY ON THE DRAMA, by Osborn B. Lamb. Published by the Ames and Rollinson Press, New York.

This essay, published neatly in booklet form and divided into eight brief chapters, is a sound, analytic discussion of the subject, but with nothing particularly original to distinguish it from a host of similar studies. The author carefully outlines the dramatic worth and legitimate theatrical worth of sympathy, terror, humor, reflective thought, scenery and music. Perhaps his best point is emphasized in the very first chapter, where he explains the fallacy of the conventional idea that the analytic mind is not also creative. "The greatest craftsmen," says the author, "have all been men of strong analytical minds, for the quality of mind which can analyse and properly relate the parts of a whole can with equal success resemble them. If it cannot, it is because the analysis is incorrect, or because the force which should unite the whole is unknown."

THE STUDENT KING PRODUCED.

The Student King, a romantic comic opera by Reginald de Koven, Frederick Ranken and Stanislaus Stange, received its first production at the Lyceum Theatre, Rochester, N. Y., on May 17. The piece is said to possess the qualities that go to make the highest class of light opera. The cast:

Francis	William C. Weedon
Rudolph	Raymond Hitchcock
Grumbleloff	Gustav von Seyffertitz
Merriaff	Thomas C. Leary
Cupid	Miss Boucher
Klingel	Dithmar Poppin
Henrich	Albert Pellaton
Wilhelm	Harry Cooke
Ferdinand	Percy Parsons
Ilsa	Lina Abarbanell
Frau Bertha	Fanny McIntyre
Fantine	Bettie Ohls
Lady Anne	Flavia Arcaro
Gerta	Eva Fallon
Milka	Bertie Mortimer
Herald	Jeanne Caldwell
Herald	Katherine Cooper

CUES.

C. Herbert Kerr will spend the Summer writing several musical plays for production next season.

Wadsworth Harris gave a reading at Christodorn House, on Avenue B, on May 15.

John F. Webber will sever his connection with Our New Minister company on May 26. Next season he will be general stage director for the new play, Carolina, that will open at the Academy of Music, Jersey City, on Sept. 3.

A London theatrical agency has secured the foreign rights to Charles Henry Meltzer's historical play, The First Duchess of Marlborough. Preparations are being made for a London production.

Otis Harlan, who had decided to retire from the cast of The Vanderbilt Cup next season, will remain with the company, Liebler and Company having agreed to look after his business interests while he is on the road.

Theodore Kremer will sail for Europe on the *Kaiser Wilhelm II* on Tuesday, May 22. Mr. Kremer's plays for the ensuing season include Bertha, the Sewing Machine Girl, A Woman of Fire, For Her Daily Bread, Honor Among Thieves, and several others not yet completed. Upon his return Mr. Kremer will have a very busy Fall, as he personally conducts the rehearsals of all his plays.

IN OTHER CITIES.

KANSAS CITY.

Mantelli and her English Grand Opera co. were the Grand attraction the week of 13-19, playing to good business throughout the engagement. Il Trovatore was sung every night except Friday, when only the first and fourth acts were given, and the third act of La Favorita made up the remainder of the bill. At the Saturday matinee the fifth act of Faust was also given. The star appeared to excellent advantage, and scored a most decided hit, while her supporting co., which included Madame Noldi, Signor Alberti, Signor Sotorro, and Robert E. Cavendish, was scarcely less well received. The production was appropriately staged and costumed. The Grand will close the season with the week of 20-26, when Buster Brown returns once more.

The Woodward Stock co. returned to the Auditorium 13-19, presenting Little Lord Fauntleroy to big business. Little Lottie Salsberg had the title-role, and was most enthusiastically received, as, in fact, were all the co., as they have appeared here numerous times before, and are like old friends to the Auditorium patrons. Principal parts were in the hands of Florence McKinnn, Walter Hasshall, Norman Hillyard, Edwin J. Brady, and Jane Salsberg. Specialties by H. Guy Woodward and Robert Burgess won much applause. The production was prettily staged. The Ranger 20-26.

The Moonshiner's Daughter was the Gillis' offering 13-19, playing to very satisfactory business. The production has been seen here several times before, but is of that stirring variety that seems to have endless popularity. Mary Carew carried the leading role very capably, and was ably supported by a co. of efficient people. The play was well staged and costumed. A Thoroughbred Tramp 20-26.

The stock co. at the People's Theatre in Kansas City, Kan., closed the season 13 with two performances of A Woman's Way, playing to good business. The play was well presented and was well received, the leading parts being capably acted by Vennie Farrell, C. W. Dingle, George Montserrat, and Leona Stater.

Rosati's Band played their second week at Forest Park 13-19 to increased audiences, as the weather moderated considerably from that of the previous week, making the out-of-door resorts more popular. Some excellent numbers were given, and the concerts were well attended. Vaudeville at Hopkins' Theatre also came in for a good share of patronage, while the other park amusements did a very satisfactory business. Kyrl's Bohemian Musicians will be the headline attraction for the week of 20-26.

Electric Park, Kansas City's Coney Island, announce their opening for Sunday 20, with Ellery's Royal Italian Band as the main attraction. The management promise the best line of attractions they have ever offered for the coming season, and the resort will probably be more popular than ever.

The Chimes of Normandy was given by amateurs at the Willis Wood 14-16, the proceeds going to a local hospital fund. The opera was given under the direction of Addison Madiera, and it gave evidence of careful preparation, going with a smoothness seldom seen in amateur entertainments. The principals were Addison Madiera, Dudley Eaton, Virgil Holmes, Edwin House, Georgia Tripp, and May Kelly, while an excellent chorus of some eighty voices was a most pleasing feature. The production was prettily staged and costumed. The Lion and the Mouse 21-26.

The Wallace Shows appeared in Kansas City for four performances 14, 15, showing to very satisfactory business in spite of threatening weather. The show is one of merit throughout, and was generally well received.

Talbot's Fighting the Flames played to good business 14, 15, and was quite enthusiastically received.

D. KEEDY CAMPBELL.

DETROIT.

The visit of E. H. Sothern and Julia Marlowe at Detroit Opera House 8, 9, in Twelfth Night and Romeo and Juliet, was marked by the usual attention these worthy players receive here in the way of packed houses on both occasions, which goes to show that not only are they very popular, but that their efforts to present the best to the public are highly appreciated, at least by Detroiters. Twelfth Night was particularly enjoyed, in that it was the first opportunity we have had to see Sothern as Malvolio, although Miss Marlowe is no stranger as Viola. Owing to a change in plans The Student King did not appear at Detroit Opera House 14, consequently the theatre will remain dark until 21, when Richard Carle will open with The Mayor of Tokio, to be succeeded by Viola Allen in The Toast of the Town, which performance will close the season at this house.

Members of the Polish Dramatic Club presented for the first time in this country Temten, or The Other One, by Gabrielle Zapolska, of Cracow, at Polonia Hall, 13, under the direction of A. Circhy. The play is an interesting one and was given for the benefit of The Falcon, a prominent Polish athletic club. Those participating were Leo Kosciuska, Casimir; Miss S. Kosciuska, Anna; Max Lewicki, General Horn; P. Lipski, Stratkow; Mr. Macikowski, Bodowski; Miss Kroll, the mother of Casimir; Mr. Janowski, Maryan; Miss Arminska, Josephine; Mr. Tybulcuk, Botkin; Mr. Smolczyinski, Kultupkin; Miss Krzytyniak, Klocia; Miss Wesolowska, Matalkowska.

Frank J. Wilstach, advance representative for Viola Allen, is spending a few days in the city.

The Vaughan Glaser Stock co. opened a stock engagement of several weeks' duration at Lyceum Theatre 13 and were warmly received by a houseful of Lyceumites, despite the very inclement weather. They could hardly have made a more fitting selection for the opening performance than The Wife. Mr. Glaser was John Rutherford, of course, and his performance, as usual, was most satisfactory. Lizzie Hudson Collier, the leading woman and a great favorite here, was equally as successful as Helen Truman. Emilie Melville, another old friend, was Mrs. Bellamy Ives, and, needless to say, it was well done. Frank Camp was Matthew Culver; Frederick Forester, Robbert Gray; Duncan Harris, Silas Truman; James A. Hester (also well known here) was Major Putnam, and all gave a good account of themselves. Others in the co. were W. J. Deming, Jack Dexter, Laura Pierpont, the clever ingenue of the co., whose work as Kittie Ives was greatly admired; Helen Mar Wilson, Lucille Ferrant; Edna Macbeth, Mrs. Amory, and Eerie Sterling. About three hundred members of the Modern Woodmen of America, which convened here the past week, attended the opening performance, their quartette rendering selections during the intermissions, which added greatly to the enjoyment of the evening. The Climbers will be the attraction at this house for week 20-26.

For an all-around good thriller it would be pretty hard to beat The Factory Girl, which is at the Whitney Theatre week of 13. That it suits the Whitney element is evinced by the enormous crowd that attended.

Still another theatre is to be added to Detroit's rapidly growing list, in the old Philharmonic Hall, situated on Lafayette Avenue and Shelby Street, which is being transformed into a vaudeville house. The building has been entirely remodeled and when completed will be hardly recognizable as the old hall, which is one of the oldest in our city, having been used for various purposes from Lenten services to dancing parties. The new theatre will have a seating capacity for 1,200 persons, the balcony holding 700. There will be six boxes on the main floor, which will hold thirty-six. The building will be entirely fireproof, the interior construction work being mostly of steel, while the lobbies will be finished in marble. The new theatre, which has not yet been named, has booked some of the best attractions in the vaudeville circuit.

A. FRANCIS.

LOUISVILLE.

The Avenue is the only one of the regular theatres now open. The attraction there week commencing 13 was As Told in the Hills. Emily Gale appeared to advantage in the character of an Indian girl. Business was good. The season will close with Ernest Hogan in Rufus Rastus week of 20.

The Philharmonic and Musical Club Concert 15 was an artistic success. As is the custom with this organization, an excellent programme. Gounod's Out of Darkness, and Judith were well rendered; the latter being an ambitious composition by Karl Schmidt, the director of the Philharmonic, and a Louisvillian with a national musical reputation.

Echoes from the Elks' three nights' season of Fiddle Dee Dee are still to be heard. All of the principals acquitted themselves creditably, and the chorus came in for a large share of praise. It is gratifying to state that the monetary returns were most satisfactory, and will go to a worthy cause.

Louisville is interested in the information that is being circulated relative to the enlargement of the Empire circuit of vaudeville houses, from the fact that the Buckingham was one of the houses in the original circuit, and the Whallen Brothers are officers in the organization. John H. Whallen is at present in the East in connection with Empire circuit business matters.

William Reichman is one of the busiest men in Louisville. In addition to managing the big resort on the river he is arranging to have many changes made in Hopkins' Theatre in the city, of which he is resident manager.

Business-Manager John L. Croco, of Macauley's, with plethoric purse as result of recent benefit, is arranging to start at an early date for a well-earned vacation, which he will spend at Mackinac Island, Mich.

The Mexican Band, which is filling a two weeks' engagement at Fontaine Ferry Park, is very popular.

Riverview Park opened for the season 13. The Hungarian Band, which played an engagement there last Summer, has been re-engaged.

CHARLES D. CLARKE.

CLEVELAND.

The event of the week 14-19, in amusement circles, was the opening of Ingersoll's Luna Park 15, the attendance far eclipsing any that has occurred at this popular resort, with a circus as a counter attraction holding forth only a few hundred feet away. Over seventy-five thousand paid admissions were registered. This was gratifying not only to Manager Elwood Salsbury and his able assistants, Joe Weimer and Paul Mooney, but also Fred Ingersoll himself, who was present. The Park in its new dress of many tints is more attractive than ever, and the season promises to be a successful one.

Richard Carle pleased in The Mayor of Tokio at the Euclid Avenue Opera House 14-19. This is the closing attraction for the regular season, and the house will be dark until 28, when the Hermits will present their comic opera, The Hermits in Spain, 28-June 2.

H. D. Kline's Stock co. will open June 4, with R. C. Herz in The Dictator.

Thelma was given a fine presentation by the David Hartford co. at the Lyceum Theatre 14-19. David Hartford as Sir Phillip Errington, Thomas Magrane in the title-role, and Charlotte Townsend as Lady Winsleigh, all made good, and the play was beautifully mounted. The Fatal Card 21-26.

Mrs. Leslie Carter will give two performances of Adrea, and two of Zaza at the Colonial Theatre 21-23.

Charles Blaney's Factory Girl will be the attraction at the Cleveland Theatre 21-26.

The Colliseum opens 28, with a revival of Hoyt's most popular plays. The first one to be given will be The Milk White Flag.

The chorus girls of The Mayor of Tokio co. were entertained at Luna Park 17 as the guests of Manager Salsbury, and had a jolly time visiting all the attractions, voting it the time of their lives.

Manager Harry D. Kline is in New York getting his stock co. together for the Summer season at the Euclid Avenue Opera House.

WILLIAM CRASTON.

INDIANAPOLIS.

Amateur performances opened English's, dark for the season, for two nights last week. A creditable performance of The Gondoliers was given by the Indianapolis Conservatory of Music 10 to a large audience. On 12 the Purdue University Dramatic Club presented Gold and Black, a comic opera, to another large audience.

When We Were Twenty-one, the second play given by the Rebecca Warren Stock co. at the Park, 14-16, opened to two large audiences. As a whole the performance was good. Rebecca Warren and Fred Montague in the leading roles were largely responsible for the success of the production. The former was delightfully girlish and pleasing as Phyllis. The latter acted in a quiet, dignified manner, making a splendid impression as Richard Carewe. Frank Denthorn, physically miscast as the Imp, was a favorite with the audience. Beginning 16, the original moving pictures of the San Francisco earthquake and fire will be an added attraction. A Mad Love 17-19. Quo Vadis follows 21.

A piano recital will be given at the German House 16 by Emiliano Renaud, assisted by Christian F. Martens, baritone.

The Indianapolis Lodge of Elks expects to send a large delegation to the annual reunion, which will be held in Denver next July.

Manager Miller, of English's, with his family, will spend the Summer on his farm near Columbus, O. Manager Ziegler and Louis Weslyn Jones, press representatives of the Grand, will spend the Summer East. Mr. Ziegler will leave the first of next week, after the close of the season at the Grand. Mr. Jones goes to New York to-day, 16, and will sail 22 for Jacksonville, Fla. He will spend a few weeks at Orlando, and will return to New York later for the rest of his vacation.

PEARL KIRKWOOD.

BUFFALO.

Before an audience that taxed the capacity of the Star 14 Jessie Bonstelle and her co. began a supplementary Summer season of stock, offering The Unforeseen. Miss Bonstelle is clever and her associates are above the average. Prominent in the co. are Alphonse Ethier, lately leading man in Ben Hur; Emmet King, Julian Noa, Carlyle Moore, Lauretta Wells, and Alice Donovan. The work of Emmet King, Julian Noa, and Alice Donovan deserves special mention.

The Lyceum Players gave Thelma at the Lyceum week 14 to fair business. William Bonelli and the rest of the co. were seen to advantage.

At Cripple Creek was the attraction at the Academy week 14 to big business.

Kubelik played a return engagement 15 at the Teck to an enormous house.

Burr McIntosh, in his picture talk, came back the second time 15 to a good sized house.

Carl Hagenbeck's Circus was with us 16 and, as usual, turned over 4,000 away at evening performance.

Colonel Cummins' Wild West and Barnum and Bailey's Circus are both announced for this month.

Manager Ed Carr, of Garden Theatre, will be tendered a monster testimonial 21.

In speaking with C. F. Williams, manager of The Arrival of Kitty co., the other evening, he informed me that his co. did a business far beyond his expectations, breaking several house records during the past season. So great has been the success of this farcical comedy that three cos. will be sent on tour next season, the first opening about Aug. 1 and will contain several Broadway favorites.

Dr. Douglas Hyde, of Ireland, gave a very interesting lecture 13 at Shea's Theatre on the Irish language.

Professor Windsor, LL.D., will give four lectures at Concert Hall 17-20 on Vitosophy.

PATRICK T. O'CONNOR.

MONTREAL.

Owing to a sudden indisposition in Ottawa Julia Marlowe was unable to fulfill her Montreal engagement with E. H. Sothern, who opened 14 in Romeo and Juliet, with Alice Harrington appearing in Miss Marlowe's role. The performance was a satisfying one. The play was beautifully staged, and Mr. Sothern made a most graceful and picturesque Romeo. Miss Harrington deserve the highest commendation for the way she acquitted herself under such very trying circumstances. Except for a lack of power in the "potion scene," her Juliet was excellent. Fred Lewis as Mercutio and William Harris as the Friar both merit special mention. Taming of the Shrew, Twelfth Night, and The Merchant of Venice will be presented during the week. E. S. Willard 28-31.

Buster Brown drew good audiences at the Academy 14-19. Master Rice did good work in the title-role and Arthur Hill scored a distinct hit as Tige the dog. Roselle Knott in When Knighthood Was in Flower 21-26.

Pablo Romani pleased large audiences at the Francais. It contains several exciting scenes. John Arthur and Edna Farrel appeared in the leading roles and both acquitted themselves creditably. Fighting Fate 21-26.

A special performance of three one-act plays was given at the Nouveautes 16 by members of the stock which has just closed its season there and other French artists in the city.

L'As de Trefle (The Ace of Clubs), a well written melodrama of modern life by Pierre Decourcelles, the author of Two Little Vagrants, is the bill at the National.

Le Train de Plaisir, a clever farce-comedy in four acts, holds the boards at the Bijou.

Kubelik gave a concert at Monument National 18.

Riverside Park has opened for the Summer and is in full swing with vaudeville and open air amusements.

W. A. TREMAYNE.

COLUMBUS.

The Vaughan Glaser Stock co. inaugurated its second Columbus Summer engagement at the Great Southern Theatre on Monday, May 14, and if the production of The Little Minister, the first play produced, is a sample of what is to follow, then may our stock loving clientele be duly thankful. The presentation from an artistic standpoint was excellent, and while the piece offered Fay Courtenay, the leading woman, at her best, it was not quite so well suited to the manly, robust George Allison, who, however, played the title-role with a vigor and a refreshing quality that was pleasing. Others in the cast who shone brilliantly in their individual work are Theodore Johnston, Gertrude Rivers, Louise Macintosh, and Robert Rogers. Much attention had been given to the detailed work, and even the lesser characters were played with a remarkable fidelity. Scenically the production was on a par with most road cos.

Stage Director Theodore Johnston announces for the second week a revival of The Girl with the Green Eyes.

The Murray-Mackey Stock co., who have been appearing at the High Street Theatre for the past three weeks, are playing The Black Hand week of 14. Attendance has not been good, and neither the co. nor the productions have been worthy of a larger patronage.

Cyril Scott and his co. in The Prince Chap are booked for three performances at the Shubert Grand Opera House starting 17. The seat sale has been very large.

Olentangy Park had its second opening this season on Sunday, 13, and fared better than on the first occasion several weeks ago, when the attendants wore heavy overcoats on account of the cold weather.

Indianola Park and Swimming Pool open on Sunday, 20.

JOSEPH RUSSELL HAGUE.

MINNEAPOLIS.

The Land of Nod, featuring William Norris, played a half week's engagement at the Metropolitan, opening 10. The attendance during the engagement was poor. William Norris carried the bulk of the comedy honors with fair success. Mention is due Thomas Armstrong and the Mad Cap Ballet. Dockstader's Minstrels played a half week's engagement at this house, opening 13. It is one of the best minstrel shows that has been seen here this season. The Heir to the Hoorah 17.

The Burglar's Daughter burgled at the Bijou week of 13 to good business. It is well constructed melodrama, and is contributed by a strong co., headed by Una Clayton. Mention is due Frances Morey. When Baxter Butted In week 20.

One of the cleverest farce-comedies ever seen here was entered by the Ralph Stuart co. week of 13. It was called Pink Dominoes, and served to keep the audience in a continual roar of laughter. It was played by Mr. Stuart's excellent co., and made a great hit. The principal roles were in the hands of Mr. Stuart, Charles Rowan, Ernest Fischer, Aubrey Beattie, Evelyn Vaughn, Laura E. Lang, Bessie Little, and Louise Lewis Farnum. At the Rainbow's End week of 20.

CHARLES M. LANE.

PROVIDENCE.

The Albee Stock co. began the second week of its season at Keith's 14 by presenting The Dictator. Jane Evans made her first appearance with the co., and as the fiery Juanita achieved good success. Messrs. Ingersoll, Nicander, Lease, and Wise displayed their talent by giving very good impersonations. The possibilities offered the other members of the cast are not such as to give them much prominence. Judging by the size of the houses the present co. bids fair to hold the popularity that the former cos. have gained. The Fatal Card 21-26.

At the Empire 14 The Boy Behind the Gun, with such people as Franklyn Munnell, Sully Guard, Kitty Wolfe, Blanch Shirly, and Eleanor Jennings, was very well presented. Business was good. Buster Brown 21-26.

At the Shubert 16, 17 moving pictures of the San Francisco disaster were presented.

On Friday and Saturday, 18, 19, Creatore and his band will give three concerts at Infantry Hall. The advance sale has been very large, so that good houses are expected.

HOWARD C. RIPLEY.

JERSEY CITY.

The Night Before Christmas enjoyed good business at the Academy of Music 14-19, and gave the best of satisfaction. Charles P. Rice is exceptionally good as the Judge, and Gertrude Wolfe as the Drone is clever. Robert Smiley is fine as the villain, and E. F. Nagle is fair as the Tramp. The Russell Brothers and The Great Jewel Mystery 21-26. Theatrical Mechanical Association benefit 28. Violin School 29, 30.

Stage-Manager F. W. Mohn, who was at the Bijou Theatre throughout the regime of Colonel John W. Holmes, will continue in the same capacity under the Keith-Proctor management.

Christie A. Naumann, of the Al. H. Wilson co., and Morris Cain, of The Eight Bells co., are at their homes here, their season having closed.

Manager Frank E. Henderson, of the Academy of Music, bought a box for the T. M. A. benefit 28, and then donated it back to the committee.

WALTER C. SMITH.

DENVER.

Blanche Walsh, always a favorite here, played to the capacity of the Broadway 7-12 in The Woman in the Case. Eleanor Carey, Ethelyn Clemens, and William Wadsworth, all well known here through stock work, were cordially received. The Lion and the Mouse practically closes the Broadway season 14-19, though we are promised Nat Goodwin for a week in June.

Buster Brown, for the second time this season, played to S. R. O. at the Tabor, giving eleven performances during the week. Kolb and Dill 13-19.

Bernhardt's engagement at Elitch's Gardens has been postponed to May 24.

Business is good at the Empire, with the New Century Girls co. as the attraction.

The Great Conspiracy is pleasing the lovers of melodrama at the Curtis.

Ethelyn Clemens, widow of Forest Flood, was warmly welcomed by her host of friends here. She has been a member of Blanche Walsh's co. for several seasons.

MARY ALKIRE BELL.

TORONTO.

The most notable engagement of the dramatic season at the Princess, both from an artistic and a financial standpoint, was that of Sothern and Marlowe, 10-12, the plays presented being Romeo and Juliet, Taming of the Shrew, Twelfth Night, and Merchant of Venice.

The first of two novelties promised by E. S. Willard for his two weeks at the Princess 14-26 was presented 14 in the form of The Man Who Was. His vivid portrayal of Austin Limmason won high praise. His other offerings of the week were David Garrick, The Middleman, and The Professor's Love Story, all familiar to Toronto theatregoers. For race week, 21-26, he adds A Pair of Spectacles, The Brighter Side, and Tom Pinch to the above mentioned repertoire.

Adelaide Thurston in The Triumph of Betty has been attracting large audiences to the Grand 14-19. The co. closed here 19. Texas 21-26.

Georgia Minstrels have made merry at the Majestic 14-19. Holy City 21-26.

J. ALEXANDER McNEIL.

SALT LAKE CITY.

At the Salt Lake Theatre the strong and magnetic play, The Lion and the Mouse, did a phenomenal business, playing six times 7-12 to houses from full to packed, at advance prices. All good. Arthur Byron and Gertrude Coghlan were especially good. This closes the season, but there will be several good attractions, among them Henrietta Crosman, who will come during the Summer.

The Grand, with Ethel Tucker and Ida Due at the head, is drawing good houses, with matinees packed. Week of 7-12 the play Across the Desert was given first half of the week and A Parisian Princess latter half, both giving good satisfaction.

The Lyric did a good business all the week, presenting the New Century Girls, who give a good performance. Sam Rice was popular. Bomen and Lina give a fine trapeze act. At the close of the show Dick Hyland, who recently licked Young Corbett, gave an exhibition of fancy sparring, which proved a great drawing card.

C. E. JOHNSON.

ST. PAUL.

At the Metropolitan The Little Gray Lady enjoyed excellent business 10-12. Stephen Grattan, who played one of the principal characters, was a member of last Summer's stock co., and he received a cordial welcome. The Heir to the Hoorah 13-16 drew fair houses. The play is extremely interesting. It has the strongest cast of any comedy seen here this season.

At the Grand How Baxter Butted In was very entertaining. Sidney Toler in the part of Billy Baxter is certainly clever. Several good vaudeville features were introduced and received with favor. The supporting co. is above the average.

HARRY O. WILLIAMS.

NEWARK.

At the Columbia Theatre May 14-19 we had Nell Burgess in The County Fair, and he pleased some of the largest audiences that have assembled at this house this season. Between the acts pictures of the San Francisco earthquake and fire were presented. Week 21-26, the Penberg Stock co.

A Mad Love, a romantic drama in three acts, by Edward Locke, was the offering at Blaney's 14-19. The play, which is a dramatization of Lady Audley's Secret, drew good houses. Jane Dore, cast in the leading part, made a distinctly favorable impression. Miss Dore was excellently supported by a co. including Cyril Raymond, David Levine, E. P. Bower, J. E. Travor, J. Palmer Collins, Bessie Woodburn, Bernice Bellanap, and Madeline Clark. Week 21-26, A Man of Mystery.

Both Hillside Pleasure Park and Electric Park will open the regular Summer season 26.

JOSEPH E. HARRISON.

SPRINGFIELD, MASS.

The Hunter-Bradford Players made a hit on their opening week at the Court Square, 14, presenting When We Were Twenty-one. Henry Kolker as Dick Carewe, Julia Booth as Phyllis, and Wallie Eddinger as the Imp bore off the honors, but every minor part was well taken. Alida Cortelyou played the Firefly effectively. Christopher, Jr., is the bill week 21.

On account of the Court Square innovation the Poli Summer stock season was put forward and opens 21 with A Bachelor's Romance.

The Bernhardt management has definitely decided on June 9 for her appearance in Springfield in a tent, and Camille will probably be the play. The site for the tent has been chosen, a lot near the North End Bridge, where the old bicycle Colliseum used to stand, and eight lines of street cars pass a step away. So far as is now known Springfield will have the distinction of being the only place in the East where Bernhardt plays in a tent. The engagement is locally managed by George Whitney, of Springfield and Fitchburg.

The Nelson closed for the season 19.

EDWIN DWIGHT.

OMAHA.

When Knighthood Was in Flower was the offering at the Krug 10-12. Virginia Drew Trescott made a decided hit in the part of Mary Tudor. The support, including John J. Farrell as Charles Brandon, was excellent. Michael Strogoff opened a half week's engagement 13 to the usual large Sunday audience, and the situations were sufficiently thrilling to please even Krug audiences. Underlined, The Man of Mystery 17-19. Buster Brown 24-26.

At the Burwood the reorganized Woodward Stock co. is making a splendid record, with The Belle of Richmond as the offering. Eva Lang as Nellie Mason and Albert Morrison as Gerald Gordon, as usual, were the favorites. The Little Minister week of 20 closes the season.

J. R. RINGWALT.

TOLEDO.

At the Valentine Howe's pictures drew fair houses 11, 12.

The stock co. at the Lyceum produced Woman Against Woman week 13 in a very satisfactory man-

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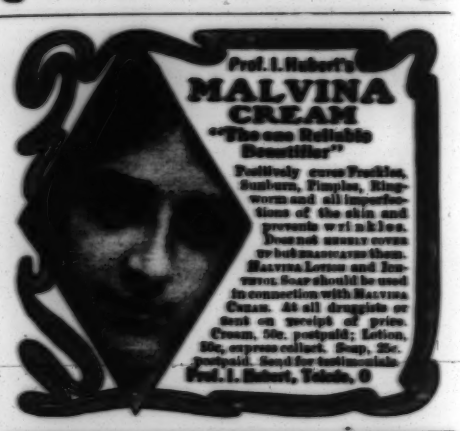

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ner. Miss Lyons joined co. as leading woman and Oscar Eable as stage-manager. Next week, Granstark is underlined.

Burt's season closed 12, with San Francisco pictures.

C. M. EDSON.

MILWAUKEE.

At the Davidson Viola Allen in The Toast of the Town appeared for three nights beginning May 17 and delighted large audiences. Lew Dockstader and his minstrels start on Sunday night, and the popularity of this organization here is proof of a good week's business.

Carter, the magician, and Abbnall Price offer a unique attraction at the Pabst for one week beginning Sunday evening, 20.

Wonderland, with all its alluring attractions, opened to great crowds 19.

When the World Sleeps was a strong attraction at the Bijou week of 14. A Crown of Thorns is the play this week.

Sam Devere's Burlesque co. entertain at the Star this week. May Howard will follow.

The Rev. L. J. Vaughan lectured at the Pabst 18 to large and pleased audiences.

The vaudeville bill headed by Emmett Corrigan and co., at the Alhambra this week, drew good attendance.

CLAUDE L. N. NORRIE.

LOS ANGELES.

The Lily and the Prince, at the Burbank, continues to draw crowded houses.

At the Belasco the play this week is Are You a Mason. Glorianna will be seen next week.

A Race for Life is the attraction at the Grand Opera House.

Lottie Kendall and the Olympia Opera co. appear in Olivette at the Hotchkiss.

The attraction at Chutes Park continues to draw well.

Roller skating at Dreamland is a strong drawing card.

At Fisher's Theatre the burlesque co. appear in Brown's Left Town.

DON M. CARLETON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Sepon, mgr.): Mary Marble and Little Chip in Glorianna 7-12 pleased S. R. O. every night. The Convict's Daughter 14-19.

ARKANSAS.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): Forrest Park (Summer) Theatre opens June 3 with the Spooner Dramatic co. for a three weeks' engagement, to be followed by the Payton Sisters. Manager Drake wanted to open the theatre with a light opera co., but could not make satisfactory arrangements.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Wilkeford co. in The Princess of Patches 7-13; good; pleased packed houses. Same co. in The Plunger 14-20.——YE LIBERTY (H. W. Bishop, mgr.): Bernhardt 14-16.——IDORA PARK (H. W. Bishop, mgr.): Idora Opera co. in Mikado 14-20.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): The Lion and the Mouse April 30; excellent, to large house.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Moving war pictures 14. Eagles' Smoker 21. High School class play 22. Commencement 24. Satisfactory season closed.——AUDITORIUM (J. B. Boyer, mgr.): Local minstrels (benefit Frisco sufferers) 7 to large audience. Theodore Lorch 14.

LA JUNTA.—THEATRE (Ed C. King, mgr.): California Concert co. 7 (auspices S. E. Busser) pleased S. R. O. Moonshiner's Daughter 8; fair, to poor business. Kolb and Dill in I. O. U. 10 delighted good business.

ROCKY FORD.—GRAND (G. Harvey Norton, mgr.): The Moonshiner's Daughter 7; fair co.; poor house. Kolb and Dill in I. O. U. 11; excellent, to fine business. Buster Brown 15.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Buster Brown 14 (return); good business; co. only fair. Blanche Walsh in The Woman in the Case 18.

CONNECTICUT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, mgr.; A. E. Culver, res. mgr.): Clara Turner Repertoire co. in a varied bill 8-12 had satisfactory business. Black Patti's Troubadours 14, 15, was a hodge-podge of Afric-lan and pleased the audiences. The Politician, a comedy-drama of money and its manipulation, had its first performance 16 and was continued 17-19; the play is by Robert M. Sperry, of this city, and the author plays the lead. The season will close with this Sperry production, to reopen in August after the usual renovation. Manager Smith announces it as the best of his nine seasons, both as to quality of offerings and profits.——POLI'S (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): The third Summer stock season opened 14 with Lawrence B. McGill and Gertrude Shipman in the leads, to a monster audience. Sans Gene was the bill, and both Mr. McGill's Napoleon and Miss Shipman's Catherine scored heavily; Dorothy Lamb and W. F. Canfield made excellent impressions, and Everett Butterfield as Le Febvre carried himself well; the remainder of last season's favorites were fittingly welcomed, and almost everybody got floral remembrances. When We Were Twenty-one 21-26.——ITEMS: After a three months' stock season at St. Johns and Halifax Henry Crosby and wife (nee Dillingham) have taken a cottage at Old Orchard, Me., until July, when they will come to this city to visit Mrs. Crosby's parents. They have signed again with the Myrkle-Harder Stock co. for '06-7. Mr. Crosby's work in heavy roles with the first Poli Stock co. is well remembered.

W. P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Three immense audiences enjoyed McIntyre and Heath 11, 12 in The Ham Tree. The Hunter-Bradford Players opened their second stock season 14 under the most brilliant auspices. The theatre was crowded with as representative society audience as has assembled at any performance this season. The play selected for the opening week was The Liars, which proved a happy vehicle for the merits of the co., and applause and laughter was in great evidence, and the women all received many floral offerings at the end of the third act. Miss Dean being especially favored. The comedy was artistically and smoothly presented, and attendance balance of week indicates a highly prosperous season of ten weeks. Next week The Adventures of Lady Ursula will be the bill.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): The Florence Hamilton Stock co. presented Hearts Adrift 14-16 in a highly dramatic manner to good sized audiences that applauded liberally. The attractive comedy-drama was well given. Miss Hamilton in the leading role received much applause. She was most capably supported by Will Corbett and a strong co. Wife and the Other Woman, Camille, and East Lynne close the week.——ITEM: The attractions at the new $150,000 Luna Park will draw great crowds this Summer.

A. DUMONT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Moving pictures of the San Francisco disaster to good business 14-16. The Jeffersons in The Rivals to a fashionable gathering 17. Wilton Lackaye in The Law and the Man 18, 19.——NEW HAVEN (G. B. Bunnell, mgr.; J. H. Wilkes, res. mgr.): Montana drew large audiences 14-17; Gertrude Fowler, Helen Young, and William D. Carey, the author, made individual hits. Black Patti Troubadours 18, 19.——ITEM: William and Joseph Jefferson were entertained by Professor Weis while here 17.

JANE MARLIN.

WATERBURY.—POLI'S (Harry Parsons, mgr.): McIntyre and Heath 10 filled the house with a well pleased audience. Wilton Lackaye in The Law and the Man 14, 15, pleased large audiences. Black Patti Troubadours 16 to fair business. Montana 18, 19.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Wilton Lackaye in The Law and the Man 16 to crowded house; delighted.——MAJESTIC (H. T. Jennings, mgr.): Imperial pictures 13; good business. Robbin's Circus 21.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray, mgr.): American vitagraph (earthquake pictures) 11 to 1,300 admissions. Dr. Jules Jordan's opera 12 delighted good house. American vitagraph (return) 15; well attended. U. T. C. 19.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Black Patti 11; excellent, to big business.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): Chauncey Olcott 14; fair house. The Wizard of Oz 18.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Dixie Jubilee Concert co. (colored; auspices Y. M. C. A.) 11; every seat in house, including boxes sold; many encores. California Glee 16. Symphony Orchestra (local) 18. The Sharpley co. week 21.——ORPHEUM: Albion past week drew big crowds.——ITEMS: Rooney's Boys, matinee and evening, at the Boise High School; well received.—Perkins' Band concert on the street every Saturday evening for the Summer; over 3,000 people in attendance.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): The Land of Nod June 9. A Message from Mars 19.

ILLINOIS.

DANVILLE.—GRAND (George W. Chatterton, mgr.; Walter L. Kelly, res. mgr.): Tim Murphy in Rufus Rugg 14 pleased small audience. Howe's moving pictures 20.——BIJOU (E. J. Engledrum, mgr.): Week 12-19: Jennings, Jewell, Herr Jenson co., Howard Morris, Juno, Mlle. S. Levin, and the Bijouscope.——WONDERLAND PARK (H. J. Breinig, mgr.): Opened 12 for the Summer with many new attractions. Reno and Alvord's Vaudeville co. at the theatre; business good. Do Bell's Twentieth Century co. (under canvas) 17-20.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Bradley School (local) in Mouse Trap, Miss Civilization, and Romancers 11; excellent amateur performances. Ben Hendricks in Ole Olson 13; good; large house. Charley's Aunt (local) 16. San Francisco pictures 20.——COLISEUM: May Festival 9, 10; fine.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. in Moonshiner's Daughter 14-21; excellent.——ITEMS: Al Fresco Park opens 19.—New Majestic Theatre will open in Fall. It will be under the management of Frank Bart, Toledo, O.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Myrkle-Harder co. 7-15 (except 11); good co. and satisfaction; fairly good business. Plays: A Quaker Tragedy, The Evils of Paris, The Fisherman's Daughter, At Pike's Peak, The Last Mine, A Child of the Slums, The Slave Girl. The music lovers of this city and vicinity were given a rare treat in the appearance here of Jan Kubelik 11; large audience; very enthusiastic. The Myrkle-Harder co. 14-21.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Hatch Brothers, the De Mont Trio, Hardie Langdon, Daly and O'Brien, and Sunatoris Family appeared in vaudeville 7-10; pleased medium business. Howe's moving pictures 11-13; satisfaction. Tim Murphy in Rufus Rugg 15. Hi Henry 16. A Royal Slave 20.——An exceptionally clever bill drew well at the Gaiety week of 7-13.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): A Life's Mistake 7 canceled on account of illness of leading man. Tim Murphy in Rufus Rugg 16. Parson Folk 18 (ushers' benefit).——WEST END PARK (Matt Kuseil, mgr.): Will open with the Beggar Prince Opera co. 21. The seating capacity of the theatre has been enlarged.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): A Trip to Egypt 9; good co.; fair business. Alice in Wonderland (local) 11, 12, delighted large audiences. Moving pictures of San Francisco earthquake 22.——ITEM: Nicoll, the magician, has gone to New York to receive some new acts from abroad.

EAST ST. LOUIS.—BROADWAY (Oscar Dane, mgr.): Oscar Dane Stock co. in Dr. Jekyll and Mr. Hyde 13-20.——ITEM: J. S. Bratton managed a successful horse show at National Stock Yards Pavilion for benefit of local hospitals 11.

CLINTON.—Bradshaw's Players (under canvas) opened week 7-12 with At the Stroke of Ten. Other plays: Village Blacksmith, Roanoke, Way Down East, Moonshiner of Tennessee, and Golden Cleff, pleasing packed tents all week.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): The Missouri Girl 2; good house; pleased. Lyman Howe's pictures 10; fair business; pleased. Season closed.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Charles Clark 8; small house. Si Plunkard 11; fair business. The Lyman Twins 12 pleased good house. Viola Allen 21. Henrietta Crosman 22.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): Tim Murphy (fourth appearance this season) in Rufus Rugg 17. Howe's moving pictures 18. The Chimes of Normandy (local) June 1, 2.

STERLING.—ACADEMY (M. C. Ward, mgr.): The Rustlers 9 pleased fair business. Moving pictures of San Francisco earthquake and fire 11 to light business.

ROCK ISLAND.—THEATRE (Direction Chamberlin, Klindt and Co.; R. H. Taylor, res. mgr.): Houseman's moving pictures 13; good, to fair business. Robinson's moving pictures 14.

FREEPORT.—GRAND (A. C. Knorr, mgr.): Lyman Twins 11; good house; pleased. Theodore Thomas Orchestra 14, afternoon and evening.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Missouri Girl 12; fair business; pleased.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Lyman Twins 7; fair, to good house. William Owen 19.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): A Trip to Egypt 7; fair, to good business. Season closed.

INDIANA.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Cradoc-Neville Stock co. 7-12 pleased fair business. Richard Carle in The Mayor of Tokio 13; packed house; pleased. Viola Allen in The Toast of the Town 14 pleased capacity house. San Francisco moving pictures 16. Cinderella 18 (local). A Texas Sweetheart 20. Lew Dockstader's Minstrels 23.——ITEM: Robison Park Theatre will open 27 with high-class vaudeville bill.

SOUTH BEND.—OLIVER (Harry G. Sommers, mgr.): Blanche Walsh in The Woman in the Case 25.——AUDITORIUM (Harry G. Sommers, mgr.): Hooligan's Troubles 8 to fair house. The Little Outcast 12 thrilled two good houses. South Bend Choral Club sang Elijah to full house 15. Viola Allen in The Toast of the Town 16. Madame Mantelli 22. Richard Mansfield in Beau Brummel 24.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): The Rays in Down the Pike 2; good house. Our New Minister 5 (return) pleased good house. Eva Tanguay 6 pleased packed Sunday house. The Cradoc-Neville Stock co. 7-12. Richard Carle 13. Viola Allen in The Toast of the Town 14.

WABASH.—EAGLES' THEATRE (W. S. Morris, mgr.): Jack Hoeffler co. week 7-12 (except 8); good houses; pleased. Plays: Her Husband's Sin, The Secrets of an Opium Den, Camille, 'Way Back East, and Sapho. The Sleeping Beauty and the Beast 8.

HAMMOND.—TOWLE'S OPERA HOUSE (M. M. Towle, mgr.): The Little Outcast 13 pleased good business. A Victim of Villany 20.——GRAND (H. E. G. Brooks, mgr.): Vaudeville to good business.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): The Flints 6-13 played to good business. The Joseph King Stock co. opens 14 indefinitely.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): The Little Outcast 14 pleased a good house. To Die at Dawn 17. William Owen 28.

ELKHART.—BUCKLEN OPERA HOUSE (H. G. Sommers, mgr.): The Sleeping Beauty and the Beast 7 pleased large audience. The Flints 14-19.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Martin's U. T. C. 25.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Texas Sweethearts 18.

INDIAN TERRITORY.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): Woods and Thompson presented A Struggle for Gold 12; fair, to good business.——HYDE PARK THEATRE (Pat Lavy, mgr.): Angell's Comedians 6-12 to large business.——LYRIC (Schernbel and Hopkins, mgrs.): Opens 14 with vaudeville.

IOWA.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Dubinsky Brothers entire week ending 12 played to moderate patronage, presenting Why Women Love, The Power of Man, Deadwood Dick, A Southern Romance, and Younger Brothers. William De Harte's U. T. C., two performances, 19.

FRANK SIMONDS.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Burt's U. T. C. co. 14 (under canvas) to light business; bad weather. Robertson Moving Picture co. 26. Ellsworth College Commencement 24.

FRANK E. FOSTER.

DUBUQUE.—GRAND (William T. Roehl, mgr.): Concert (benefit of Professor Thomas, orchestra leader) 8 pleased a good audience. German Theatre co. 9 delighted capacity. The Thomas Orchestra 15. Home Seekers 19. Henrietta Crosman in Mary, Mary, Quite Contrary, 21. The Sorcerer (local) 22. Lecture 25. Moving pictures (San Francisco) June 1.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): Pauline 11 (local); good house. Robertson's moving pictures 13; fair, to small house. Tim Murphy 18. San Francisco fire pictures 24.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): The Young Mrs. Winthrop 22 (local). The Holy City 26 canceled.

DECORAH.—GRAND (Weber and Bear, mgrs.): Miss Bryson (concert) 15. Professor Sperati (Orchestra, 125 voices) 24.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Kolb and Dill in I. O. U. 7; very fine co.; good business. Madame Mantelli in English grand opera 21.——CRAWFORD (Crawford and Kane, mgrs.): The past week was a big success; the Fulton Stock co.'s last week; left a very favorable impression on Topeka audiences. This week, Gilmore Stock co. Plays: Nature's Nobleman and Married Life.——NOVELTY (H. Hagen, mgr.): Good bill drew capacity. New bill includes moving pictures of San Francisco.——STAR (H. C. Lewis, mgr.): Good business; Curtis Musical Comedy co. very popular.——ITEMS: Vinewood Park with its new attractions is very popular; Innis' Band drew big crowds.—The Sells Floto Shows better than ever before; big business.—Wallace Shows 30.

DAVID J. AUGUST.

CHANUTE.—HETRICK (Fred L. Williams, mgr.): Hi Henry's Minstrels 8 delighted large house.——ITEM: Chanute is to have a new Summer theatre, to be under the management of Orlendorf, Bell and Williams, and to open latter part of month.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Moonshiner's Daughter 12 pleased good house. The Holy City 15 greatly pleased good business. The Clansman 25 will close the regular season.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): The Night Owls Burlesquers 8. Hi Henry's Minstrels 10; good satisfaction and business. Season closed. Huston-Franklin Orpheum Show (under canvas) 16, 17.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Vaudeville 7, 8 and 12. Kolb and Dill in I. O. U. 9; good business; pleased. The Holy City 10; fine business and satisfaction. The Moonshiner's Daughter 11; good co. and business.

LEAVENWORTH.—PEOPLE'S (Maurice and Charles Cunningham, mgrs.): The bill for week of 13 included Frank Perry, Hadji Yeskie, Raymond and Jones, Ball and Sargent, Jake Georgen, and the Peoplescope; business good.

DOWNS.—TERRY'S (T. S. Terry, mgr.): Sanford Dodge in Julius Caesar 14; excellent co.; light business account of rain.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Country Kid (local) 11 pleased fair house.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): The Night Owls 9; fair house. Season closed.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): The Clansman 23.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): Viola Allen in The Toast of the Town 10; largest audience ever in the house; delighted. Season closed.——ITEM: After a three weeks' trial the Crystal Theatre (vaudeville) closed for lack of patronage. Mr. Ammonds has a year's lease on the house and will open it again Sept. 1.

MORGANFIELD.—GRAND (Lucien Drury, mgr.): Schubert Symphony Club 11 to small house; mediocre co.

LOUISIANA.

SHREVEPORT.—PARK (Ehrlich Brothers and Coleman, mgrs.): Jewell-Kelly Stock co. 6-12 in The Fatal Wedding, Sunset Mines, A Ward of France, The Whole Damm Family, and Little Lord Fauntleroy; good co. and attendance. Harris-Parkinson co. 13-19.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Stetson's U. T. C. 11, 12, pleased four large audiences; specialties fine. Harcourt Comedy co. opened for week 14 to full house; co. and performance good. La Barre's Minstrels 22. Nance O'Neil 24, 25. Utah 28. The Hand of Man 30. The Convict's Daughter June 2. Roselle Knott in When Knighthood Was in Flower 4.——OLDTOWN CITY HALL THEATRE (F. J. Jordan, mgr.): Irish Pawnbrokers 2 to good business and satisfaction. Side Tracked, booked for 9, canceled. Shepard's moving pictures pleasantly amused a large audience 14. Joshua Simpkins 18. Frazier Comedy co. 19. Powers Stock co. 21-26.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): La Barre Brothers' Minstrels 9 pleased large house. Peck's Bad Boy 10; good business; fair performance. Clarie Stock co. opened to S. R. O. 14, presenting A Daughter of the South; good co. and pleasing specialties. Other plays: Gold Fields of Nevada, A Soldier of Destiny, and Why Women Suffer. Josh Simpkins 17. Utah 22. When Women Love 23. Convict's Daughter 28. Local 29. Weary Willie Walker 30.——ITEM: The Claire Stock co. were guests of the Elks 14.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): St. John's Concert Band 9; excellent, to large house. Fraser Comedy co. 10; good co. and house. Cyr and Decaire co. 12 pleased S. R. O. Joshua Simpkins 14. Claire Stock co. (return) 21-23. Herbert M. Heath 30.——ITEMS: The Cyr and Decarie co. closed their season here 12.—Sue Winchell, a local girl, is to play with the Fadette Woman's Orchestra at Keith's Theatre, Boston, during the Summer season.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Harcourt Comedy co. 10-12, presenting A Son of Toil, Red River, A Soldier of France, We-Uns of Tennessee, and In the Heart of the Klondike; pleased large audiences. Labarre Minstrels 14; production very good; large audience. The entire co. was entertained after the performance at the Elks' Club. Utah 24. Nance O'Neil 28. Pablo Romani 30.

BATH.—COLUMBIA (Oliver Moses, mgr.): Claire Stock co., featuring Arthur E. Claire, 17-19 pleased fair sized audiences; specialties good. Plays: Gold Fields of Nevada, A Soldier of Destiny, In the Land of the Czar, Why Women Suffer, and The Two Orphans. Utah 23.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Kellar 12 to a fine business. Creatore 15, 16; splendid entertainment. Sweet Clover 17. Side Tracked 19. Utah 21. Nance O'Neil is underlined.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): La Barre Brothers' Minstrels 17; good business.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): When We Were Twenty-one 8 canceled. Al. Wilson in The German Gypsy 12; excellent performance, pleasing big business. Hadley's moving pictures 14; fine, pleasing light business. Elks' Minstrels (local) 17, 18. Barnum and Bailey's Circus 19. The Triscoscope 28.——ITEMS: The Al. Wilson co. closed their season in this city 12.—Ed Collins, assistant manager of The Millionaire Tramp, arrived 10 to spend the Summer months at his home in this city, having entered a contract Aug. 4 at the American Theatre, New York city.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Andrew Mack in The Way to Kenmare, matinee and night, 12; attendance fair. Several attractions that were booked for the Academy have been canceled and the season closed with the engagement of Andrew Mack.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. admirably presented For Her Children's Sake 14-19; J. Frank Burke as Dr. Horace Parker was seen in a part that was well adapted to him; Frances Newhall as Edna Kingsley gave an excellent impersonation; Ann Singleton as Florence Ogden gave a finished performance; Florence Mack as Mina and Bert Walters as Jonathan Primm were well cast; David Landau as Gilbert Hartcourt, Harry E. Humphrey as Robert Kingsley, and Everett Aldrich as Pierre gave good support; Little Evelyn McVeigh as Rosie scored a hit and proved to be the most talented child that has ever appeared in this city; Little Sarah Folwell as Bobby was excellent; specialties by Florence Hartley and Evelyn McVeigh; the production was, as usual, well staged; attendance good. The Land of the Midnight Sun 21-26.——SAVOY (Al. Haynes, mgr.; George A. Haley, res. mgr.): Wright Huntington Stock co. presented The Lost Paradise week 14-19 with excellent results; Alexander Von Mitzel as Reuben Warner was seen to unusually good advantage; Harmon B. MacGregor as Bob Appleton was exceedingly clever; Coelios Giles as Schwartz scored a big hit; James A. Boshell as Mr. Fletcher did some clever character work; George T. Walsh as Hyatt was very good; Harry S. Hadfield as Andrew Knowlton, and Lester Chambers as Ralph Standish were convincing; Harry D. Blakemore, who made his first appearance with the co. 14 in the character of Billy Hopkins, made a good impression; Eugenie Hayden as Margaret Knowlton found in the character a most congenial role; her emotional work was most effective; Jessie Ralph as Polly was excellent; Louise Gerard as Nell gave a sympathetic conception of the role that was very good; Iris Maynard, who made her first appearance with the co. in the character of Mrs. Knowlton, was seen to good advantage; Corinne Cantwell as Cinders was all that could be desired and shared with Mr. Von Mitzel the honors; the production was well staged; attendance good. The Cowboy and the Lady 21-26.——ITEMS: Andrew Mack was the guest of Manager Mason 12.—George Hoey closed with the Burke Stock co. 12.—Harry Andrews joined the Burke Stock co. as stage director 8.—Wright Huntington and the members of the Lawrence, Mass., Stock co. left town 13, opening at Lawrence 14.—H. D. Blakemore, late of W. H. Crane co., joined the Huntington Stock co. 14.—Edward Noonan will entertain a few members of the Huntington co. at dinner 20.—Ethel Elder, leading woman of the Burke Stock co., was taken ill 12 and was unable to appear 14-19; her place was taken by Frances Newhall, of the Huntington Stock co., who has played the part on the road.

NEW BEDFORD.—HATHAWAY'S (John M. Hathaway, mgr.): The Hathaway Stock co. in The Christian opened the third Summer season 14; an audience which taxed the capacity of the theatre extended a cordial greeting to the old members of the co. and a hearty welcome to the new people; Miss Magill scored a triumph as Glory; Wilbur Hiaby was excellent as John Storm; Henry Duggan as Lord Robert Ure deserves praise, and all others gave good support. The Cowboy and the Lady 21-26. Blue Jeans 28-June 2.——ITEM: The Savoy, which has been closed for several weeks, will be reopened 19 with moving pictures. Continuous performances from 11 A. M. to 11 P. M. A new programme will be presented every three days.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Kellar 16; business light; performance excellent. A Dixie Girl 19. As Ye Sow 22.——RICHMOND (William P. Meade, mgr.): Vaudeville season closed after a very successful run. Ten Nights in a Bar Room (local) 24. Leslie Carter in Zaza June 12.——ITEMS: Richard F. O'Brien, who has been with a number of theatrical cos., will play the leading role in Ten Nights in a Bar Room 24.—Sweet Clover co., playing here recently, advertised Sadie Calhoun, Anna Bondhill, and Otis B. Thayer, but none of the three was with the aggregation; Thayer joined co. after it was stranded in Pittsfield and started them out again.

LOWELL.—OPERA HOUSE (Cahn and Grant, mgrs.): Creatore's Band 14; large house. What Happened to Jones (local) 16. Season closed.——HATHAWAY (Barwald and Leffingwell, mgrs.): As Ye Sow week of 14; good houses. Cumberland '61 week of 21.——ACADEMY (R. F. Murphy, mgr.): A Man with Three Wives week of 14; good houses.——ASSOCIATE HALL: Testimonial concert to Daniel J. Sullivan 17; large house.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Sousa's Band 3 delighted large audience. A Foxy Tramp 4; fair business; pleased. Sweet Clover 10 pleased small audiences. The Drummer Boy 11, 12 (local); poor business. A Runaway Match 16; very poor performance to poor business. Kellar 17. My Dixie Girl 21. As Ye Sow 23, 24.——ITEM: Sweet Clover co. stranded here; leading man and woman left co.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel P. Landry, res. mgr.): Klaw-Urban co. closed to poor business 12. Hamlet was given by an Italian co. 15. This closes a very successful season.——COLONIAL (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): A very successful thirty-three weeks' season of vaudeville closed 12. Wright Huntington's Stock co. opened a Summer season 14 in The Charity Ball; co. and production very good.

BROCKTON.—CITY (W. B. Cross, mgr.): Andrew Mack in The Way to Kenmare 10 pleased good house. Annie Russell in Friend Hannah 11; excellent performance; fair business. Shepard's moving pictures had fair houses 12. Stetson's U. T. C. co. 16; fair houses. Claire Stock co. 21-26. Mildred Holland in The Power Behind the Throne and The Lily and the Prince 30, 31.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Kellar 15; excellent, to good house. Creatore's Band 25.——EMPIRE (T. F. Murray, mgr.): Closed 16 with Sweet Clover to crowded house; the performance was a benefit to Lansing Ernest and John Cushing, who have been on the staff for a number of years.

NORTHAMPTON.—ACADEMY (James R. Gillilan, mgr.): Penberg Stock co. closed a successful week's engagement in repertoire 12. Wilton Lackaye in The Law and the Man 17; satisfactory.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Closed the season with As Ye Sow 12, pleasing large business.

LYNN.—THEATRE (Frank G. Harrison, mgr.): De Deym-Mackey Summer Stock co. closed 12.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): A good advance sale for the Master William Alt Recital 16. Guy Caufman offers Railroad Jack 18. Al. W. Martin's U. T. C. comes 24. The Flora De Voss Stock co. 28-30. William Owen in The Merchant of Venice June 2.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Howard-Dorset co. 7-12 in A Trip to Bombay, Dad's Girl, Chip the Newsboy, Luncheon for Six, and Wanted, a Family, to good business; co. very good. Dainty Paree co. 15 pleased light business. Nicholl co. 17. A Trip to Egypt 27. San Francisco moving pictures 23. Tom Marks co. 28-June 2.

DOWAGIAC.—BECKWITH MEMORIAL (W. T. Leckie, mgr.): Lyman H. Howe's moving pictures 9 to S. R. O. The Tenderfoot 23.——ITEMS: George Ober, of The College Widow co., came down from Chicago and spent Sunday with his wife and son, Fred L. Power, who are spending the Summer here, this being their old home.

OWOSSO.—OPERA HOUSE (Stevens and Beardsley, mgrs.): Hunt Stock co. week of 7-12. Plays: Monte Cristo, The Path of the Wicked, A Devoted Daughter, On Martin's Farm, A Runaway Wife; best stock co. ever here and played to large houses. Hooligan's Troubles 17. East Lynne 19.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Hooligan's Troubles 12; fair house; satisfactory. Liberty moving pictures 14-19 pleased good houses. Mr. Mapes in Dr. Jekyll and Mr. Hyde 21. Viola

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Allen 22. Martin's U. T. C. 23. The Tenderfoot 24. Mantell 26.

ALPENA.—MALTZ (Steele and Denison, mgrs.): Merchant of Venice 9, 10 (local); very good performance and house; the work of June Dunlop as Portia exceptionally fine and was well received. Liberty moving pictures 18.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Little Outcast 10; good business. Liberty pictures 11, 12, pleased good business. The Tenderfoot 22. Dr. Jekyll and Mr. Hyde 23. Madame Mantell 25.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Isle of Spice 8 pleased large business. Tom Marks Stock co. 14-19 opened in The Irish Boarder, satisfying capacity.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Tim Murphy in Rufus Rugg 10 pleased large audience. A Little Outcast 11 satisfied. The Tenderfoot 23.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Stetson's U. T. C. 10; two good performances and business. Season closed.

MARQUETTE.—OPERA HOUSE (A. P. Koepcke, mgr.): A Trip to Egypt 21. What Women Will Do 23, 24.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Dainty Paree Burlesquers 11 pleased large house.

TRAVERSE CITY.—STEINBERG'S GRAND (A. C. Loomis, mgr.): Bence Allers Players 21-23.

MISSISSIPPI.

VICKSBURG. — SUBURBAN PARK CASINO (James E. Moles, mgr.): The Casino opened April 30 with Harris-Parkinson co. 30-12; good co.; splendid attendance, considering very cold nights. Rentfrow's Jolly Pathfinders 13-26 opened 13 to capacity and pleased.

JACKSON.—CENTURY (V. Otis Robertson, mgr.): Rentfrow's Big Comedy co. week 7 pleased good business. Plays: Sire to Son, Lucretia Borgia, A Fight for a Million, Camille, Boy Detective, Hooligan's Luck, and Dr. Jekyll and Mr. Hyde.

COLUMBUS.—OPERA HOUSE (Patterson and Street, mgrs.): The Matinee Girl Musical Comedy co. 9-11; poorest performance ever here.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): L. G. Stultz co. opens 14 for one week.

MINNESOTA.

ROCHESTER.—METROPOLITAN (J. P. Reid, mgr.): National Stock co. 7-12. Plays: Woman Against Woman, Mable Heath, The Senator's Daughter, My Uncle from New York, The Other Fellow, and Dora Thorne, to fair business.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., mgr.): The Land of Nod 14 canceled owing to poor business; closed in St. Paul.——ITEM: C. H. Griebel, Jr., manager and city bill poster, is putting up new billboards in various parts of the city.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Alberta Gallatin in Cousin Kate 10; good house; excellent. Land of Nod 22. My Wife's Family 28.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Moving pictures of the 'Frisco fire 11; good, to fair business. The Land of Nod canceled.

MISSOURI.

ST. JOSEPH.—LYCEUM (C. U. Philley, mgr.): When Knighthood Was in Flower 6, 7, pleased large business. Empire Comedy co. 10-12 pleased big business. Roger Imhoff made a hit. The Lyceum Summer Stock co. opened 13, playing Bulls and Bears to big business; this co. was organized here by Walter Armin and includes Preston Coffin, leading man; Rachel May Clark, leading woman; John H. Booth, E. S. Lawrence, Lorin H. Guin, Lee J. Holloway, Charles B. Barrington, Will St. John Finch, Rosalind Allen, Elizabeth Niemeyer, Elise Dickson, Helen McCabe, and Walter Armin. Hazel Kirke 17-19.——ITEM: Bernhardt has been booked for 28 at the Lake Casino Theatre, Lake Contrary (five miles from St. Joseph).

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): ITEMS: Elmer Cox, musical director with the Morey Stock co., is here visiting parents.—A stock co. is being organized by W. W. Bell, of Pittsburg, Kan., to play a circuit of six Summer theatres through Kansas and Missouri. Don Macmillan and wife will be featured.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): The Clansman 10 pleased a full house. Aside from a few local entertainments this closed the season.

POPLAR BLUFF. — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Mrs. Wiggs 14 (local).

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Bernhardt in Camille (at the Rink) 6 drew 1,000 people at $3 a seat. Mahara's Minstrels 10; return date 13. The Land of Nod June 3, 4.——GRAND (Dick P. Sutton, mgr.): Camille by stock co. 13-19.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Frederick Warde lectured on Shakespeare 7; large crowds. Hell Gate Lodge of Elks appears in minstrels 14, 15.

HELENA.—THEATRE (George A. Miner, mgr.): Mahara Minstrels 7 pleased good business. My Wife's Family 8; small house.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Mahara's Minstrel co. 10; poor business and performance.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Dockstader's Minstrels 8 to capacity; receipts $1,128.80. When Knighthood Was in Flower 9 greatly pleased very large audience. Fulton Brothers Stock co. 14—indefinite; opened in Camille to packed house.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Hans Hanson 19.

NEW HAMPSHIRE.

BERLIN.—ALBERT (Heth and Ribber, mgrs.): Real Widow Brown 11; good co. and performance. Lorne Elwyn co. 14 and week opened to S. R. O., presenting The Black Hand; capable co.; well pleased audience. Other plays: The Crimson Stain, Polly Primrose, The Little Minister, For Home and Honor, and The Hand of Man. A Judicial Error (local) 24. When Knighthood Was in Flower 31.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Kellar 10 closed season at this house.——PARK (John Stiles, mgr.): The Moonshiners 10-12 played to fair houses. Forgiven 14-19 opened fairly well; co. strong.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.: Charles E. King, bus.-mgr.): As Ye Sow 16; excellent, to S. R. O.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): House for the past week dark. Our New Minister comes 28, after which the house will close for the season.——STATE STREET (F. B. Shalters, mgr.): Montana attracted well and pleased 10-12. Hazel Kirke was given 14, 15. Rose Melville and her successful Sis Hopkins attracted well 17-19. With this engagement the season closes.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): In a Woman's Power 10-12 played to good business; co. fair. Hazel Kirke 13 pleased crowded house.——ITEM: Lyric is closed for season.
THOMAS J. McALEER.

ASBURY PARK.—CASINO PIER THEATRE (J. B. Delcher, mgr.): Rosabelle Leslie Stock co. 14-19 closed a successful season.——ITEM: Clara Valentenes, one of the Three Valentenes of vaudeville, is visiting at the home of W. H. Morris, manager of the Asbury Park Opera House.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): Berger Stock co. 7-12; fair co. and business.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Buster Brown (return) 26.——ELMIRA COLLEGE THEATRE: Otten Quartette 10; large house. Kappa Sigma Fraternity in The Prince Chap 11; capacity. Nu Alpha Nu Fraternity in The Elopement of Ellen 12; capacity.——RORICK'S (Henry Tayor, mgr.): A Scrap of Paper 18. Mathew's Minstrels 21-26. A Night with the Grotto 28-June 2. Manhattan Opera co. 4—indefinite.——ITEMS: Business men of Owego, N. Y., are subscribing for a new theatre there.—Neighborly Neighbors closes at Albany 26.—C. D. Monsel and M. M. Kane have leased the Opera House, Ilion, N. Y., for a term of years.—Members of the Manhattan Opera co. are gathering here for the opera season at Rorick's. Rehearsals will commence 28.—J. Warren Comstock has been appointed musical director at Eaglesmere Lake Park, Pa.—Ted V. Arnold has been engaged for the part of Joel Slocum in Nixon and Co.'s new play, Lena Rivers.—Murray and Mack will open in Boston in September.—Harry Hanlon and Helene Sallnger, formerly of Rorick's, have joined the Tivoli Musical Comedy co., Rochester.—Samuel D. Merrill has been engaged as leading man with the Valliamont Stock co., Williamsport, Pa.
J. MAXWELL BEERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): The Bells, and Man Proposes as a curtain-raiser, were excellently presented 10 by a co. of clever local amateurs for a benefit performance which drew capacity house. Olga Nethersole in Sapho 17 pleased capacity audience.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Henderson Comedians 16, 17, in Rosina Vokes' repertoire, made a good impression. Moving pictures of the 'Frisco disaster 21-23. Gold Fields of Nevada 24-26. The Summer Stock co., headed by Melbourne MacDowell, opens 28 in Sardou's Gismonda. Mrs. Leslie Carter in Zaza June 16, 17.——ITEM: The new Summer park, Al-Tro, on which there is being $30,000 expended, is to open 30 and will prove one of the most attractive Summer resorts in this vicinity. Max Rosen and James L. Carey have the management.
GEORGE W. HERRICK.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Niell Stock co. opened the regular Summer season 14-19, appearing in Barbara Frietchie before large and pleased audiences; the co., headed by James Niell and Edythe Chapman, is a most excellent one and deserves praise for careful work. A Bachelor's Romance week 21-26.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Tivoli Musical Comedy co. in Jack and the Beanstalk to fine business week 14-19. Week 21-26, The Sultan of Bagdad.——LYCEUM (M. E. Wolff, mgr.): Elks' Minstrels to large audience 16. The Student King 17: fine business. Olga Nethersole 18, 19; large houses.
J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): May Irwin in Mrs. Black Is Back 10 drew good sized house.——BASTABLE (H. A. Hurtig, mgr.): Vaudeville 11 (benefit of A. E. Fox, treasurer) to large house. Louise Vale Stock co. in Polly Primrose opened 12-19 and made an excellent impression upon houses of good proportions. The Ironmaster 21-26.
E. A. BRIDGMAN.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Chester De Vonde co. is drawing full houses 14-19 and, as usual, giving satisfaction; the co. will close here 19.——ITEM: The Mohawk Theatre has been opened for the Sumer by the Gibney Stock co., which is drawing well and deserves liberal patronage.
GEORGE C. MOON.

JOHNSTOWN.—GRAND (J. A. Colin, mgr.): Isle of Spice 10 pleased large audiences. Eddie Foy in The Earl and the Girl 11 pleased capacity. San Francisco pictures 25.——ITEMS: Isle of Spice will close 31.—The Rustic Theatre at Sacandaga Park will open July 1. It will be on the J. W. Gorman circuit, as in previous years.—Bennett and Moulton will launch another stock co. the coming season; rehearsals will be held in this city in August.—Harry Lamount and his wife, who have been playing vaudeville dates, recently spent a week at his home in this city.—Charles Johannes, the popular billposter of the Grand, will manage the stage at Sacandaga Park this season.—William Rathburn and Philip Frank, of the Grand, have joined Cummings' Wild West for the season.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Adam Good co. finished engagement April 30-5, playing last half of week Mary Jane's Burglar, The Captain's Mate, Two Little Outcasts, At Pike's Peak, and Princess of Patches, giving excellent satisfaction to good houses. Mock Trial 7 played to large house. Fenberg Stock co. opened engagement 14-19 with A Parisian Princess, giving pleasing performance to big house. Other plays: Camille, The Fatal Wedding, The Ironmaster, The Factory Girl, The Belle of Richmond, The Christian, Queen of the Highbinders, and Secret Service Sam.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Maude Hillman co. 12-14 to fair business. Plays: The Prince and the Sword, The Buffalo Tragedy, A Deserted Bride, The Cowboy and the Indian, The Fatal Carriage Ride. San Francisco pictures 18; fair business. Eva Tanguay in The Sambo Girl 19 to capacity; Miss Tanguay was given a very cordial reception, as she was at one time a local girl.——ITEMS: Walter Nealand, of The Yankee Consul co., is home for the Summer.—Frank Woods, of the Human Hearts co., is spending a few weeks in town visiting his mother.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): A Foxy Tramp 12 entertained two good sized audiences in a lively manner. My Dixie Girl 16 gave universal satisfaction to fair sized houses matinee and evening. San Francisco pictures 19. Neighborly Neighbors 26 canceled. Colonial Stock co. 28-June 1. Chauncey Olcott 2 closes his season here and occupies his Summer cottage during his vacation. A Runaway Match 6 canceled.

NEW ROCHELLE.—THEATRE (J. R. Oldfield, mgr.): Vaudeville 9 (benefit San Francisco sufferers) netted $1,500. Black Patti 10 pleased fair house. Oratorio Society (local) 12 to a large, elite audience; very successful. Vaudeville 15 (ushers' benefit) netted small results. With this attraction the house closed for the season. Manager Oldfield, having several wires working for Summer engagement, will go to his home in Fitchburg, Mass., for the present.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): American vitagraph 10, 11, pleased good business. Frank Daniels in Sergeant Brue 12 to good business; pleased. Adam Good co. opened week 14-19 with The College Girl to crowded house. Other plays: Princess of Patches, McKenna's Flirtation, The Minister's Sweetheart, Foxy's Ferry, A Devil's Lane, and Ranchman's Daughter; co. good.

UTICA.—MAJESTIC (Wilmer and Vincent, lessees; E. L. Koneke, mgr.): May Irwin 9; S. R. O. Wizard of Oz 10; business good. Si Stebbins 11, 12; business good. American vitagraph 14. What Happened to Jones 19. Frawley Stock co. 21 for one month.——ITEM: May Irwin played to largest house of the season; over 1,700 admissions paid.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Cook-Church Stock co. 7-12 closed with The Colleen Bawn, East Lynne, Her Only Crime, and The Little Red School House to very good business; engagement extended 14, 16, 17, 19, to fair returns. Motion pictures San Francisco disaster 15; drew well; interesting. The Jeffersons in The Rivals 18.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Ill Ward Comedy co. 14-19; good business. Plays: The Garrison Tangle, Across the Rockies, A Wife Wanted, His Lordship, The Old Dairy Homestead, A Soldier's Sweetheart, and A Break for Liberty. Duss' Band 21.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Si Stebbins 25 closes season.——ITEMS: Maud Stevens, who spent the Spring at her home in Palmyra, has gone out with Emmett Corrigan and co. in a vaudeville sketch, taking the part of the character woman.—There will be several local productions at Opera House during the Summer, and the regular season will open early in September.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): Black Patti 4 satisfied good sized house. A Foxy Tramp 9; light business. The Isle of Spice 11; good business; co. made a good impression. My Friend Hogan 12 pleased a fair sized audience. Maud Hillman 17-19. Rubenstein Club 25 (local).

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Montgomery and Stone in The Wizard of Oz 11 delighted crowded house. Mildred Holland in The Power Behind the Throne 12; big business. Julia Allen, soprano, assisted by Signor Ettore Campanna, 23.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Adam Good co. 7-12 closed with At Pike's Peak to fair business. David Henderson's Comedians 14; excellent, to small business. This closed the season.——RONDOUT OPERA HOUSE (W. G. Finley, mgr.): American Vitagraph co. 21.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Gorton's Minstrels 3; fair house; good co. Si Stebbins 7 amused a fair house. Vernon Stock co. 14-19; good attractions to good houses. Duss' Band 22.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Isle of Spice 14 pleased a good house. Old Home Night (Geneva Centennial Celebration) 15. Geneva Choral Society, matinee and evening, to large houses 16. The Country Kid 17.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): The Eagles' Minstrels 10, 11; benefit for 'Frisco sufferers; receipts $500; best local talent ever seen here. Successful season closed.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): A Foxy Tramp 16. Quincy Adams Sawyer 19. The Convict's Daughter 21. Isle of Spice 24.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Mildred Holland in The Power Behind the Throne pleased a crowded house 11; closed a very successful season.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Neighborly Neighbors 15; poor business. Isle of Spice 18.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Vaudeville 14-19; light business. American Vitagraph co. 20. Vaudeville 21-26.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): Gorton's Minstrels 16; full house. Season closed.

CLYDE.—OPERA HOUSE (W. S. Nichols, acting mgr.): Dan Durleigh in Si Stebbins 24.

NORTH CAROLINA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): The Heir to the Hoorah 11 pleased big house. Alberta Gallatin in Cousin Kate 15. Jeppe Pua Bjerget in Norwegian, by North Dakota University talent, 17. Land of Nod 23. My Wife's Family 25. Vaudevillians 29.

WILSON.—LYCEUM (J. J. Privett, mgr.): Davis-Goodwin Stock co. opened 14, pleasing good house. Plays: Daughter of Satan, In Convict Stripes, War of Wealth, Wedded and Parted, Power of the Cross, Peck's Bad Boy, and Jessie James.

NORTH DAKOTA.

WAHPETON.—NEW OPERA HOUSE (W. C. Probert, mgr.): Cousin Kate 10.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): My Wife's Family 17.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): My Wife's Family 18.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): ITEMS: Frank Holland, who has been visiting here, has gone to Mansfeld to join the Orpheum Stock at the park. D. Melvin, of this city, went with him to do press work.—Frank Bechtol, who has just closed as advance agent with the Vogel Minstrels, has gone to Huntington, W. Va., to do press work for John Vogel's amusements at that park.—Kirk Smith has returned home from his season as advance for the Colonial Stock. He has signed as same for next season.—George Moatz, clown with the Robinson Circus, was entertained by his home friends.
WILLIAM H. McGOWN.

SANDUSKY.—GRAND (Singler and Smith, mgrs.): Railroad Jack 12 did well. Show Girl 16. Sevengala week 21 (except 24). Mayer of Tokio 24. Oscar F. Cook's Majestic Stock co. under canvas week 14. Plays: Shadows of Sin, A Gambler's Honor, A Plot for a Life, Capital and Labor, Dora Thorne, Why Women Love, In Defense of Honor, and A Southern Spy.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Clara Lipman and Louis Mann 10 in Julie Bon Bon drew a large and fashionable audience; the stars portrayed their characters in detail and deserve credit for a finished performance; supporting co. good.——ITEM: The above closes the regular season; expect to open with stock co. at popular prices for the Summer.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): Cyril Scott in The Prince Chap 16. Season closed.——ITEMS: W. E. Kemery, of Parkersburg, W. Va., lessee of the Grand, has just concluded an extension of five years, commencing June, 1907.—C. F. Higley, manager of Millbrook Park Casino, has completed his Summer stock co., who reported 21 for rehearsal.

SPRINGFIELD.—GRAND (L. J. Dulie, mgr.): Oscar Ehrgott and Trio Ensemble 9; excellent concert to good house. Edward Shields co. 10-13 (benefit firemen's relief) satisfied good patronage.——LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): Little Egypt Burlesque co. 10 failed to please large house.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): The present managers are making arrangements for a Summer season. The theatre has been leased by Messrs. Alderman and Travis, who will take possession Sept. 1.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Kinsey Komedy Ko. 7-12; good co. and business. Plays: Paradise Regained, A Struggle for Gold, Dora Thorne, Alabama, Ole Olson, Dr. Jekyll and Mr. Hyde. Season closed.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Fantana 14 pleased good business. Viola Allen in The Toast of the Town 29 will close the season.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): ITEM: W. H. Cutter's lease having expired, the house was leased to W. E. Kemery, who takes possession June 1.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Y. M. C. A. 18. Shonert Concert co. June 1. Howe's moving pictures (return) 20.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): The season closed with Buster Brown 11; excellent, to big business.

AKRON.—COLONIAL THEATRE (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): Dockstader's Minstrels 20. This closes the season.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Lyceum Theatre co. 4, 5, in Texas Ranger and Dora Thorne to big business. Lee Willard co. in A Gay Deceiver 7. Kathleen Mavourneen 8. Dr. Jekyll and Mr. Hyde 9. A Southern Romance 10 to poor business; pleased. A Western Gentleman 11. The Bells 12. Season closed.

OKLAHOMA TERRITORY.

PONCA CITY.—CHASE'S OPERA HOUSE (W. T. Chase, mgr.): Infelice (local, direction of Fred B. Flood) 9, 10; good business; fine production; Miss Hampton gave an excellent portrayal of Infelice; other members of the cast equally as good; specialties given by the professional people of Reid's Entertainers; Mr. McCarthy and Miss Stevens were well received and added greatly to the evening's entertainment.

OKLAHOMA CITY.—DELMAR GARDEN (Shoopoulo and Marre, mgrs.): Columbian Opera co. 13-19 in Fra Diavolo for three nights and Pretty Persian balance of week; the opening showed lack of rehearsal; business good.——BIJOU AIR DOME (H. A. Carleton, mgr.): This Summer attraction opened 13 with Carl Charles, Raymond Merritt, the Keltners, and Jack Benson to S. R. O.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yicker, mgr.): Eight Bells 12 gave satisfaction to fair business. Robert Edeson in Strongheart 15 to very large house; delighted. Robert Mantell in Lear 17 pleased fair house. Season closed.——ITEMS: John B. Rissinger, manager of the Columbia, Pa., Opera House, will exhibit the American Carnival of Amusements at McGrann's Park in this city 21-26.—Mayor McCaskey and Dr. S. T. Davis, President of Select Council, of this city, and Charles C. Donnelly, James Prangley, Jr., representing the local musicians, were guests of honor at the celebration of Gilmore Day in New York 15. The Lancaster musicians, who originated the movement, will celebrate the day on June 4.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Erminie (local) 10, 11 (benefit of Memorial Hospital) netted over $500; good performance and houses. Irwin's Majesties 12; good attraction and business. Mantell in Othello 14; fine, to packed house. Hooligan in New York 15; fair attraction and business. High Flyers 17. Howe's pictures 18. Conterno's Band 19. Our New Minister 23.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Vaudeville 7-12, with the following bill: Bert Howard and Leona Bland, Rice and Elmer, Newell and Niblo, Harry Botter and co., Jack Wilson and co., Wise and Milton, Victoria Parker, and kinetograph; pleased good houses. Wizard of Oz 14; good co.; pleased big house. Chauncey Olcott 17. Crystal Slipper (local) 18, 19.

ALTOONA.—MISHLER (I. C. Mishler, mgr.): Little Johnny Jones 11; packed house. Howe's pictures 12; fair business. Hooligan in New York 14; light patronage. Robert Mantell in King Lear 15; large audience. Conterno's Band 17, 18; good receipts. Our New Minister 24.——ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): The High Flyers Burlesquers 17, 18; good business.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Holty Tolty 9 to S. R. O.; closed the house. Dumont's Minstrels 22 (benefit of the Elks).——ITEM: Lillian Fruehling, Marmion Stone, and Albert Livingston, of the Holty Tolty co., deserve special mention for their clever work.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Chauncey-Keiffer co. 7-12; fair co. to poor houses. Hadley's moving pictures 16; very fine, to small business. Season closed.——ITEMS: Charles L. Grove closed with the Mamie Fleming co.—Chauncey-Keiffer co. closed here.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Little Johnnie Jones 12; best of the season; large audience; delighted. Papagena 14 by the Dietcher Verein of the University of Pennsylvania pleased large audience. Joseph Hertes in Our Friend Fritz 23.

WEST CHESTER.—ASSEMBLY (Davis Beaumont, mgr.): Dumont's Minstrels 14; S. R. O. (Elks' benefit). Pictures of San Francisco disaster 18. Our New Minister 25.——ITEM: Dumont's Minstrels were entertained by the Elks after the entertainment 14.

HAZLETON.—GRAND (Henry Walser, mgr.): The American Vitagraph pictures April 24 drew two good houses. Haverly's Minstrels 26 pleased a fair house. York State Folks 29. Neighborly Neighbors (return) 31. The Little Duchess 5. Wizard of Oz 7.

HARRISBURG.—LYCEUM (Joseph Frank, local mgr.): Robert Edeson in Strongheart 14 pleased one of the largest houses of the season. The Wizard of Oz 16; S. R. O.; pleased. Hadley's moving pictures 17; fair attendance. Season closed.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): Jefferson De Angelis in Fantana 15 pleased packed house. Lyman Howe's moving pictures 19 closes season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Lyman H. Howe's moving pictures 10; good business; pleased. The Wizard of Oz 15; large and enthusiastic audience. Fantana 18.

LEBANON.—ACADEMY (J. M. Neely, lessee; George T. Spang, mgr.): Robert Mantell in Lear 16 pleased a good house. Edwin J. Hadley's famous pictures 18.

SHENANDOAH.—NEW O'HARA (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Chauncey Olcott in Edmund Burke 16; capacity; pleased. Dumont's Minstrels 25 (benefit San Francisco sufferers).

TARENTUM.—TARECO OPERA HOUSE (T. N. Gummert, mgr.): Hooligan in New York 10 pleased good house.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Ethel De Mond Stock co. opened 14 for week's stand. G. A. R. (local) Entertainment 25. Viola Allen 31.

KANE.—TEMPLE (H. W. Sweely, mgr.): In Louisiana 9 to light business. Buster Brown 22. The Bell Boy 25. Lyman H. Howe's moving pictures 30.

SCRANTON.—LYCEUM (A. J. Duffy, mgr.): Edeson in Strongheart (return) 16; excellent, to capacity. Chauncey Olcott in Edmund Burke 19.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Eva Tanguay in The Sambo Girl 10 pleased large business. Season closed.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Gorton's Minstrels 14; large house; pleased. Buster Brown 25.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in Quo Vadis week 14 to good business. Al. Phillips was a manly and picturesque Vinicius. Augusta True was pleasing as Lygia. John W. Heffern as Nero was very good. Jane Rivers as Poppaea was convincing. Burton Churchill's Petronius was a gem. J. Hammond Dailey made one of the hits of the evening. May Stockton was a good Acte. The rest of the co. did well. Week of 21, farewell week, Hearts of Gold.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Andrew Mack in The Way to Kenmare 11 delighted good house. Josh Simpkins 12 pleased fair houses.

SOUTH CAROLINA.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Rankel Stock co. 7-12; good, to fair business.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Crescent Comedy co. 7-12; business and performances satisfactory. Plays: The Player Maid, The Men of Jimtown, The Voice of the Tempter, The Shadow of the Guillotine, and A Turn of the Dice. Season closed.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): In Gay New York 10; co. and business good.

MEMPHIS.—BIJOU (Benjamin M. Stalnback, mgr.): Little Chip and Mary Marble in Gloriana week 14-19 packed the house. Same bill 21-26.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK (S. H. Weiss, mgr.): Beggar Prince Opera co. in Said Pasha 6-8. Chimes of Normandy 9, 10, and H. M. S. Pinafore 11, 12, pleased good business.——ITEM: The Great Calvert, wire walker, will give two exhibitions daily 14-20.

PALESTINE.—OLYMPIC OPERA HOUSE (W. Davis, mgr.): Bill week of 7 and songs by Henry Regnemore pleased capacity business.

BELTON.—PARK (W. G. Hagy, mgr.): Albert Taylor Stock co. closed two weeks' engagement to good business. Spooner Dramatic co. 21-June 4.

VERMONT.

RUTLAND.—OPERA HOUSE (Hoyle and Brehmer, lessees): What Happened to Jones 14; small

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Close their Season of Forty-Four Weeks, May 26, 1906, at Akron, Ohio

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WANTED, FOR NEXT SEASON—Singers and Dancers, those doubling in brass given preference. Wanted, 2 Baritones, 1 Doubling Clarionet, 1 Violin. Season opens early in July. Booked solid for 46 weeks. Address all communications to

CHARLES D. WILSON, Manager, N. Y. Theatre Building, New York City.

house. Quincy Adams Sawyer 18. A Foxy Tramp 19. The Convict's Daughter 22. Isle of Spice 23.——PARK (Felix Blei, mgr.): Phil Mahar Stock co. week 28 in repertoire. Vernon Stock co. week June 4 in repertoire.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.: John E. Hoban, res. mgr.): Lorne Elwin co. 10-12 satisfied big business. Plays: Polly Primrose, The Girl from the Golden East, The Little Minister, and The Gypsy Girl. The Isle of Spice 21.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): What Happened to Jones 15; excellent attraction to good house. The Convict's Daughter 16; good co.; small business. A Foxy Tramp 24.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): De Rue Brothers' Minstrels 14. Henderson's Comedians 24.

VIRGINIA.

RICHMOND.—BIJOU (Charles I. McKee, mgr.): Effie Fay in The Belle of Avenue A 14-19; big business. Gay New York 21-26 (return). Ben Greet co. 15; open air performance, presenting As You Like It and Twelfth Night to large and appreciative audiences.

LYNCHBURG. — ACADEMY (Corbin Shields, mgr.): Gay New York 12. Season closed.——ITEM: J. Edward Dale, of the Osman Stock co., visited his parents here last week.

NORFOLK.—GRANBY (L. Joe Le Faucher, mgr.): Gay New York 14-19; good co. and business.

WASHINGTON.

TACOMA.—SAVOY (T. O. Abbott, mgr.): Bernhardt in Camille 10; large and enthusiastic audience.——TACOMA (C. H. Herald, mgr.): A good stock co. week 5-12 in Roanoke, etc.——STAR (Dean B. Worley, mgr.): Allen Stock co. 5-12, playing well to good attendance.——GRAND (Dean B. Worley, mgr.): Good, live vaudeville 5-12.——CRYSTAL running in vaudeville.—ITEM: The Savoy will have a number of good plays this season. It is a large and attractive house, and the seats are the best in the city. It is the Independent theatre.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley Stock co. 6-12 in Little Alabama pleased large business.——THEATRE (Joseph Petrich, mgr.): Russian Opera co. opened Summer engagement 7-12 in The Mikado; well patronized.——COLUMBIA (John P. Cordray, mgr.): Byron Douglas Stock co. presented The Eternal City 6-12, pleasing fair audiences.——ITEM: Bernhardt played to a $3,800 house at Natatorium Skating Rink 7.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): American Extravaganza co., booked for 9, failed to appear. This closes our regular season.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Marie Cahill 12; good business. Buster Brown 15 (return); fair business.——ITEMS: Both theatres closed.—Vaudeville starts at Coney Island and Wheeling Park 30.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and manager): Galvani (hypnotist) 9-12 pleased satisfactory business. Cyril Scott in The Prince Chap 15. Bernhardt 31.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Winninger Brothers co. closed a week's engagement 7-13, playing to S. R. O. nightly. Plays: Lights and Shadows of a Great City, A Texas Ranger, The Darkest Hour, Humbug, Simple Simon, Cloverdale, and Sheridan Keene, Detective; co. gave good satisfaction.——UNIQUE (E. P. Kline, mgr.): Vaudeville daily to good business. Week of 14: The Klippels, Mayme La Mar, Dave Derden, Williams and Stevens, and the McDowells.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Adele Alcott and a competent co. in Camille 13 pleased two large audiences. A Trip to Egypt 14; fair, to good sized audience. A Burglar's Sweetheart 20. Hoeffler Stock co. 28-June 3, when the house will pass into the hands of the new purchasers and work of remodeling be immediately begun.——BIJOU (F. J. O'Brien, mgr.): Vaudeville, with fair bill, to large business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Lyman Twins in The Rustlers 13; full house; pleased. Jack Hoeffler co. week 14 to good business.——BIJOU (F. J. O'Brien, mgr.): Vaudeville daily to good business and satisfaction. Bill: The McDowells, Mayme La Mar, Williams and Stevens, Dave Derden, Contino and Lawrence, Brandt and Larano, Elenor Burton, Mary K. Hill.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Recital (local, auspices of the Grafton Hall) April 30. Murray and Mack in Around the Town 3. Lyman Howe's moving pictures 5 [illegible] good show to fair business. Francis Greene co. week of 7-12 and Saturday matinee; played to fair business. An Aristocratic Tramp 19.

OSHKOSH.—GRAND (J. E. Williams, mgr.): An Aristocratic Tramp 13 pleased a crowded house. Pancis Green co. in repertoire 14-16.——ITEM: A young man traveling through Minnesota, claiming to be a son of Manager Williams and asking favors of managers, is in nowise related to that gentleman.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): What Women Will Do 12 to fair business. Blanche Booth co. 13, 14. Uncle Si Hankins 19, matinee and night. Frederick Warde (auspices of Elks) 21.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Local Park Dramatic Club 11; good house; pleased. Si Plunkard 18. Alberta Gallatin in Cousin Kate 31.

ANTIGO.—OPERA HOUSE (Frank J. Hoffman, mgr.): Jolly American Tramp 7 failed to appear. Harrison Russel co. 17-19 canceled. Dainty Puree Burlesquers 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): U. W. graduate students (local) in You Never Can tell 15; creditable performance to a fair house. Henrietta Crosman 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): James C. Lewis' Si Plunkard pleased two good houses 12. Howard-Dorset co. 21-26.

NEENAH.—THEATRE (J. P. Keating, mgr.): An Aristocratic Tramp 12; good house; pleased. A Trip to Egypt 17.

ASHLAND.—GRAND (A. D. Kuho, mgr.): Uncle Si Hankins 16. What Women Will Do 17. Fran Shi Comedy co. 21-26.

GRAND RAPIDS.—GRAND (J. G. Hamilton, mgr.): What Women Will Do 7; fair co. and business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Hans Hanson 9 pleased big business. University Glee Club 11; excellent, to good business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Pauline (hypnotist) week 7 did fairly well. Kirk Brown 14-26; business opened well. First week's bills: Under the Red Robe, Lady of Lyons, The Christian, By Right of Sword, and David Garrick; audiences delighted. Conners Stock co. 28-June 2. The Irish Pawnbrokers 4-6. Roselle Knott 7-9. Sweet Clover 11-14. Utah 15, 16. Chicago Stock 18. A Foxy Tramp 21-23.——YORK (R. J. Armstrong, mgr.): The Gage Comedy co. opens a two weeks' engagement 21, opening in The Parish Priest. The Convict's Daughter 7-9. Fabio Romani 14-16.——ITEM: Over $6,000 went from here to San Francisco for relief purposes.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Buster Brown 11, 12; large houses; pleased. E. H. Sothern and Julia Marlowe 14, 15, in Romeo and Juliet and Taming of the Shrew; large and fashionable audiences; the Vice-Regal box was occupied by the Governor-General, Lord Grey, and party at both performances. Kubelik 16. Roselle Knott 18, 19, in When Knighthood Was in Flower.——GRAND (R. J. Birdwhistle, mgr.): Fabio Romani 10-12; fair, to good houses. Kennedy Players week 14 in repertoire; good houses. The London Gaiety Girls 21-23.——ITEM: The season at the Russell will close with Roselle Knott in When Knighthood Was in Flower.

LONDON, ONT.—GRAND (John E. Turton, mgr.): E. S. Willard in David Garrick and The Man Who Was 10 pleased full house. Richards and Pringle's Georgia Minstrels 11; fair performance and business. The Tenderfoot 12; two performances to average attendance. Kubelik 14 delighted a large audience. Pictures of San Francisco earthquake and fire 15, 16; four exhibitions to light attendance. The Holy City 18, 19. Chicago Stock co. 21-26.——ITEM: A wrestling match between Ed Adamson, of Chicago, and Dan McMahon, of Kingston, occurred at Bennett's 16.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): May Festival Concert 14-16; Boston Festival Orchestra, Emil Mollenhauer, conductor, and 125 voices Orpheus Club; large and delighted audiences. Pauline (hypnotist) 21-26. Kirk Brown co. 28. R. M. Harvey, representing Barnum and Bailey's Circus, was in town 14 arranging for July 23.—The Boston Festival Orchestra, the Myrkle-Harder co., the Waite Comedy co., returning from Newfoundland, all left here 16 by steamer "Beverly" for Boston.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): Kyrle Bellew in Raffles 3 pleased large audience. Parada 8, 9, 11, 12, pleased large audiences at every performance. Buster Brown 10 to good business. Colleen Bawn 14; fair business. Roselle Knott in When Knighthood Was in Flower 16. Richards and Pringle's Minstrels 22. Moving pictures of San Francisco earthquake 25, 26.——ITEM: Much credit is due Miss Binckley for her clever work in Parada.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (T. C. Johnson, mgr.): The Tenderfoot 9; good performance and business. Richards and Pringle's Minstrels 12; fair house. The Holy City 14 to poor business. Moving pictures San Francisco earthquake 19.——GRAND VALLEY PARK THEATRE: Edna Earlie Tindon is engaged as leading woman for the Summer season; the co. opens 22.

ST. THOMAS, ONT.—GRAND (D. McIntyre, mgr.): The Holy City 9 pleased small house. Georgia Minstrels 10; good specialties and excellent orchestra; packed house. The Tenderfoot 15 pleased large audience.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): The Tenderfoot 11; excellent, to good business. The Holy City 17.——FAIRMOUNT PARK THEATRE: Summer season opens 22 with Carleton Sisters' Stock co.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Richards and Pringle's Georgia Minstrels 9 satisfied large house. The Holy City 10 packed the house and pleased. San Francisco moving pictures 14; fair business. The Tenderfoot 16.

PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.): Roselle Knott in When Knighthood Was in Flower 15 (return); fair house. Georgia Minstrels 21.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): The Tenderfoot 14 pleased capacity.——ITEM: The house will be renovated during the closed season.

ARENA.

UNIONTOWN, PA.—Pawnee Bill's Show 14. Forepaugh-Sells Brothers' Shows 22.

NEW CASTLE, PA.—Colonel Cummin's Wild West Show 7. Carl Hagenbeck's Shows 9.

EAST LIVERPOOL, O.—Forepaugh-Sells' Shows exhibit here 28.

PARSONS, KAN.—Sells-Floto Shows exhibited here 9.

CAMDEN, N. J.—Barnum and Bailey's Circus exhibits here 9.

JACKSON, MICH.—Billboards herald the coming of the John Robinson Shows 16.

TARENTUM, PA.—Pawnee Bill's Wild West 7 pleased two large crowds.

ALTON, ILL.—Wallace Circus exhibited here 11.

CHAMPAIGN, ILL.—Cole Brothers' Circus 2 pleased two large houses.

KANSAS CITY, MO.—The Sells-Floto Shows gave two performances here 7 to good business, in spite of some cool weather. Wallace Shows are billed for 14, 15.

MUNCIE, IND.—Wallace's Circus 1 gave two excellent performances to more than 10,000 people.

CLINTON, ILL.—Cole Brothers' Circus 3; light afternoon attendance, but packed at night.

MORGANFIELD, KY.—Van Amburg Circus due here 17.

ALTOONA, PA.—Ringling Brothers' Circus is booked for exhibition here 16.

SHAWNEE, OKLA.—Sells and Floto Circus April 27; good performance and business. Gentry Brothers 3.

OKLAHOMA CITY, OKLA.—Gentry Brothers' No. 1 Show exhibited here 4, pleasing fine business.

SALINA, KAN.—Sells-Floto Shows exhibited here 11.

LAMAR, MO.—Kemp Sisters' Wild West Show exhibited here afternoon and night 5 to capacity business and pleased all.

NEW BRUNSWICK, N. J.—Barnum and Bailey's Circus exhibited here 5 to two crowded tents.

TANAQUA, PA.—Lowery Brothers' Circus 3; well patronized; performance good. Hargreave's Circus appears here 24.

ASHLAND, KY.—John Robinson's Circus 5; good business and performance. Robinson Carnival co. July 2-8.

ERIE, PA.—Carl Hagenbeck Greater Shows 16. Colonel Cummins' Greater Wild West and Indian Congress 19.

FULTON, MO.—Cole Brothers' Circus 8 pleased fair business.

PEORIA, ILL.—Wallace's Circus 7; good show; large crowds day and night. Great Mundy Shows 14-19.

YOUNGSTOWN, O.—The Carl Hagenbeck Greater Shows 10 to good attendance. Forepaugh-Sells Brothers billed for 30.

LEWISTOWN, PA.—Ringling Brothers' Circus due here 17.

DAYTON, O.—Ringling Brothers' Circus exhibited here 10.

CHANUTE, KAN.—Kemp Sisters' Wild West shows 14 to fair crowds. Wallace Circus 18. Gentry's shows 23.

OWOSSO, MICH.—John Robinson's Circus 25. Hagenbeck's Circus June 1.

PONCA CITY, OKLA.—Tom Franklin Nye April 30-5 in repertoire; poor business and attraction. Eller's No. 2 Rip Van Winkle (under canvas) 8, with band and orchestra; good, to crowded tent.

ANDERSON, IND.—Forepaugh-Sell Brothers' Circus 11; excellent, to large crowds.

PLYMOUTH, IND.—Greer and Stars' Combined gave their first show of the season 12 to crowded tents; tents too small for crowd; performance good.

MONMOUTH, ILL.—Gollmar Brothers' Circus 8; performances and audiences fair.

ST. JOSEPH, MO.—Sells-Floto shows gave two performances 14 to enormous crowds. Fighting the Flames comes 17-19. Wallace shows June 2.

AKRON, O.—Cummins' Wild West Show 12 pleased a goodly sized audience afternoon and evening. Barnum and Bailey 24.

PEORIA, ILL.—Great Mundy shows 14-19; large crowds.

DAYTON, O.—Ringling Brothers' big shows 10; excellent performances; enormous crowds.

LEAVENWORTH, KAN.—Talbot's Fighting the Flames 15, 16, afternoon and night, to big business. The Wallace Show due here June 1.

BLOOMINGTON, ILL.—Hagenbeck's Animal Show changed date from 21 to later in the season. The Great Mundy Carnival co. will exhibit here week of 27, under the auspices of the Modern Woodmen.

SUNBURY, PA.—Ringling Brothers' Circus due June 1.

JUNCTION CITY, KAN.—Sells and Floto Circus 10 to crowded tents; first-class performance.

ALBANY, N. Y.—Barnum and Bailey's Circus due here June 5.

CARROLLTON, MO.—Cole Brothers' Circus 11 did a good business; performance very good.

LA JUNTA, COL.—Campbell Brothers' Circus 12; fair performance and business; very heavy wind caused the audience to be dismissed before the performance was finished.

ST. JOHN, CAN.—R. M. Harvey, of Barnum and Bailey's Circus, visited us 11, 12, looking for a place to locate in July. The only lot of the requisite acreage was situated too far from the city and a rather large rental was asked.

ANGOLA, IND.—John Robinson's Circus due here 30.

GOSHEN, IND.—The Hoosier Amusement co. will exhibit here week 28-June 2. Forepaugh-Sells Brothers' Circus is billed for June 9.

PORTAGE, WIS.—Gollman Brothers' Circus exhibited here 22.

MUSKOGEE, I. T.—Gentry Brothers' Circus exhibited here 16.

JACKSONVILLE, ILL.—The Wallace Shows exhibited here 12, pleasing good business.

OTTAWA, KAN.—Wallace's Circus exhibited here 16.

WILLIAMSPORT, PA.—Pawnee Bill due here 21. Ringling Brothers June 2.

SANDUSKY, O.—Sells Brothers' Circus due here June 6.

SYRACUSE, N. Y.—Hagenbeck's Trained Animals exhibited here 18. Barnum and Bailey's Circus due 31.

SPRINGFIELD, O.—Ringling Brothers' Circus 11; excellent, to very good business.

SALEM, ORE.—Norris and Rowe's Circus 8 pleased two large crowds.

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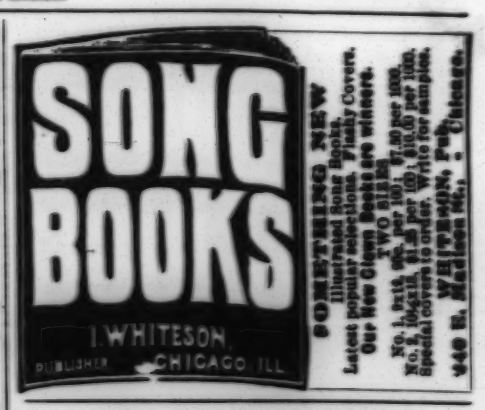
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BAD MAN FROM MEXICO (Charles E. Blaney, mgr.): New York city May 21-26.
A CROWN OF THORNS (Phil Hunt, mgr.): Milwaukee, Wis., May 20-26, Chicago, Ill., 27-June 2.
A LITTLE OUTCAST (Hanks and MacVitty, mgrs.): Chicago, Ill., May 20-26, Buffalo, N. Y., 28-June 2.
A MAD LOVE (Edward R. Salter, mgr.): Baltimore, Md., May 21-26, Philadelphia, Pa., 28-June 2.
A MAN OF MYSTERY: Newark, N. J., May 21-26.
A MESSAGE FROM MARS: Portland, Ore., May 21-25.
A ROYAL SLAVE (East; Gordon and Bennett, props.; C. W. Roberts, mgr.): Penetang, Ont., May 21, Barrie 22, Collingwood 23, Brantford 24, Hamilton 25, 26, St. Catherines 28, Guelph 29, Berlin 30, Galt 31, London June 1, 2.
A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Shelbyville, Ill., May 23, Champaign 25, Watseka 28, Kankakee 30, Morris 31, Joliet June 3.
AN ARISTOCRATIC TRAMP (B. S. E. Lester, mgr.): Hartford, Wis., May 21, Waukesha 22, Whitewater 23, Elkhorn 24, Delavan 25.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2—indefinite.
ALLEN, VIOLA ((Charles W. Allen, mgr.): Rockford, Ill., May 21, Battle Creek, Mich., 22, Jackson 23, Detroit 24-26.
ANGLIN, MARGARET (Shubert Brothers, mgrs.): Boston, Mass., May 14-26.
ARIZONA (David J. Ramage, mgr.): Philadelphia, Pa., May 14-26.
AS TOLD IN THE HILLS (W. P. Mann, mgr.): St. Louis, Mo., May 20-26, Milwaukee, Wis., 27-June 2.
AT CRIPPLE CREEK (E. J. Carpenter's): New York city May 20-June 2.
A THOROUGHBRED TRAMP: Kansas City, Mo., May 21-26.
BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.
BERNHARDT, SARAH (Shubert Bros., mgrs.): Chicago, Ill., May 26, Cleveland, O., 29.
BROWN'S IN TOWN: Chicago, Ill., May 21—indefinite.
BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.
BURGESS, NEIL (David Towers, mgr.): Philadelphia, Pa., May 21-26, New York city 28-June 2.
CARTER, MRS. LESLIE (David Belasco, mgr.): Buffalo, N. Y., May 21-26.
CHARLEY'S AUNT (Wilfrid North, mgr.): New York city March 19-May 26.
CHECKERS (Cornelius Gardiner, mgr.): Philadelphia, Pa., May 7—indefinite.
DALY, ARNOLD (Shubert Brothers, mgrs.): New York city April 16-May 26.
DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): Philadelphia, Pa., May 21-26.
DRIVEN FROM HOME: Seattle, Wash., May 21-26.
EAST LYNNE (Charles Newton, mgr.): Ithaca, N. Y., May 21, Alma 22, Mt. Pleasant, Mich., 23, Evart 28, Boyne City 30.
EAST LYNNE: New York city May 21-26.
ESCAPED FROM SING SING (Martin J. Dixon, mgr.): Baltimore, Md., May 21-26, New York city 28-June 2.
GALLATIN, ALBERTA (Sweely, Shipman and Co., mgrs.): St. Paul, Minn., May 20-23, Minneapolis 24-26, St. Peter 27, Northfield 28.
GOODWIN, NAT C.: Chicago, Ill., May 13—indefinite.
HANS HANSON (James T. McAlpin, mgr.): Humphrey, Neb., May 20, Madison 21, Norfolk 22, Wayne 23, Council Bluffs, Ia., 27.
HARRIGAN, EDWARD (B. K. Bimberg, mgr.): New York city May 14-26.
HOLLAND, MILDRED (E. C. White, mgr.): Woonsocket, R. I., May 23, 24.
HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): Minneapolis, Minn., May 20-26.
HOW GIRLS GO WRONG (Brayham and Lapoint mgrs.): South Royalton, Vt., May 21, Windsor 22, Springfield 23, Milford, N. H., 24, Wilton 25, Winchester 26.
JERRY FROM KERRY (Patten and Perry, mgrs.): Kincardine, Ont., May 21, Tolstowell 22, Mt. Forrest 23, Mitchell 24, Palmerston 25, Wiarton 26.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Montreal, Can., May 21-26, Quebec 28, 29, Sherbrooke 30, Berlin, N. H., 31, Lewiston, Me., June 1.
LORAINE, ROBERT (Charles B. Dillingham, mgr.): New York city May 14—indefinite.
MACK, ANDREW: New York city May 14-26.
MANN AND LIPMAN (Shubert Brothers, mgrs.): Chicago, Ill., May 20—indefinite.
MANSFIELD, RICHARD: Milwaukee, Wis., May 22, 23.
MELVILLE, ROSE (J. R. Sterling, mgr.): Baltimore, Md., May 21-26, Washington, D. C., 28-June 2.
MONTANA: Philadelphia, Pa., May 21-26.
MR. HOPKINSON (Curnon and Hackett, mgrs.): New York city Feb. 12-May 26.
MRS. TEMPLE'S TELEGRAM (W. N. Lawrence, mgr.): Philadelphia, Pa., May 14-26.
MY DIXIE GIRL (Sam R. Allen, mgr.): Pittsfield, Mass., May 21, New Canaan, Conn., 22, Winsted 23, Torrington 24, Thomaston 25.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Fargo, N. D., May 21, Crookston 22, Winnipeg, Man., 23, 24, Brandon, Minn., 25, Brainerd 26.
NOBLES, MILTON AND DOLLY: St. Louis Mo., May 20-June 16.
OLD ISAACS FROM THE BOWERY (J. P. Eckhardt, mgr.): New York city May 14-26.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., May 21-26.
O'NEIL, NANCE ((Arthur A. Lotto, mgr.): Boston, Mass., May 7—indefinite.
ON THE BRIDGE AT MIDNIGHT (Klimt and Gazolo, props.; Daniel Reed, mgr.): Birmingham, Ala., May 21-26.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Connellsville, Pa., May 21, Somerset 22, Johnstown 23, Altoona 24, Westchester 25, Trenton, N. J., 26.
RUSSELL BROTHERS: Jersey City, N. J., May 21-26.
SI PLUNKARD (W. A. Junker, mgr.): Waupun, Wis., May 21, Berlin 22, Ripon 23, Neenah 24, Kaukauna 25, Oshkosh 26, Sheboygan 27.
SOTHERN-MARLOWE (Charles Frohman, mgr.): Brooklyn, N. Y., May 21-26.
TEXAS SWEETHEART: La Grange, Ind., May 21, Bronson, Mich., 22, Quincy 23, Three Rivers 24, Dowagiac 25, Benton Harbor 26, South Haven 28.
THE BANKER'S CHILD (Harry Shannon, mgr.): New Ulm, Minn., May 20, Springfield 22, Tracy 23, Tyler 24, Lake Benton 25, Brookings, S. D., 26, Watertown 27, Redfield 29.
THE CLANSMAN (Eastern; Geo. H. Brennan, mgr.): New York city May 21-26.
THE CONVICT'S DAUGHTER (Edward R. Salter, mgr.): Granville, N. Y., May 21, Rutland, Vt., 22, White River Junction 23, Montpelier 24, St. Johnsbury 25, Portland, Me., 26, Rockland, Vt., 28, Bath, Me., 29, Lewiston 30, Waterville 31, Augusta June 1, Bangor 2, Rumford 4.
THE CONVICT'S DAUGHTER (Edward R. Salter, mgr.): Memphis, Tenn., May 21-26, Nashville 28-June 2.
THE COWARD: Chicago, Ill., May 7-26.
THE EMBARRASSMENT OF RICHES: New York City May 14—indefinite.
THE FACTORY GIRL (Chas. E. Blaney Co., mgrs.): Cleveland, O., May 21-26.
THE GIRL PATSY: New York city May 26—indefinite.
THE GOVERNOR'S PARDON (H. H. Whittaker, mgr.): Buffalo, N. Y., May 20-26.
THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Chicago, Ill., May 20—indefinite.
THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): Toronto, Can., May 21-27, Montreal 28-June 2.
THE HOLY CITY (West; Gordon and Bennett, props.; Henry Blackaller, mgr.): Centreville, Ia., May 21, Albia 22, Fairfield 23, Carthage, Ill., 24, Bushnell 25, Springfield 27.
THE ROOSIER GIRL (Gus Cohan, mgr.): Chicago, Ill., May 6-26.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE OLD CLOTHES MAN (Dave Seymour, mgr.): Detroit, Mich., May 21-26, Chicago, Ill., 28-June 9.
THE PRINCE CHAP (Walter N. Lawrence, mgr.): Chicago, Ill., May 20—indefinite.
THE VIRGINIAN ((Kirke La Shelle Co., mgrs.): Pittsburgh, Pa., May 21-26.
TRACY THE OUTLAW: Washington, D. C., May 21-26.
TRESCOTT, VIRGINIA DREW (Joe Shipman, mgr.): St. Paul, Minn., May 20-26, Minneapolis 27-June 2.
UNCLE TOM'S CABIN (Beecher's): Didsbury, Can., May 22, Olds 23, Innisfail 24, Red Deer 25, Lacombe 26.
UNCLE'S TOM CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Muskegon, Mich., May 19, 20, Greenville 21, Charlotte 22, Battle Creek 23, Coldwater 24, Goshen, Ind., 25, South Bend 26.
UTAH (L. A. Earle, mgr.): Rockland, Me., May 22, Bath 23, Augusta 24.
WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Lincoln, Neb., May 21, Sioux City, Ia., 22, Des Moines 23, Davenport 24, South Bend, Ind., 25, Jackson, Mich., 26.
WARFIELD, DAVID (David Belasco, mgr.): New York city Sept. 2-June 2.
WEARY WILLIE WALKER (Spitz and Nathanson, mgrs.): Portsmouth, N. H., May 24, Biddeford, Me., 25, Bath 26, Vinal Haven 28, Stonington 29, Rockland 30, Boothbay Harbor 31, Waldoboro June 1, Hartland 2.
WHEN THE WORLD SLEEPS (Mittenthal Brothers, mgrs.): Detroit, Mich., May 27-June 2.
WHEN WOMEN LOVE (Spitz and Nathanson Co., mgrs.): Vinal Haven, Me., May 21, Stonington 22, Rockland 23 Camden 24, Belfast 25, Hartland 26.
WILLARD, E. S. (Chas. A. Meere, mgrs.): Toronto, Can., May 14-26, Montreal 28-31.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.
BALDWIN-MELLVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BIJOU: Montreal, Can.—indefinite.
BONESTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. Frank (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CALUMET: South Chicago, Ill.—indefinite.
CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
COLISEUM GARDEN (Mr. Trostler, mgr.): Cleveland, O., May 26—indefinite.
COLUMBIA: Toledo, O., May 7—indefinite.
COLUMBIA THEATRE: Washington, D. C., April 30—indefinite.
CURTIS (Geo. Samuels, mgr.): Denver, Col., May 6—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
EMPIRE: Providence, R. I., May 28—indefinite.
EMPIRE THEATRE: Boston, Mass., May 7—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FRAWLEY, T. DANIEL: Reading, Pa., May 21—indefinite.
FRAWLEY, T. DANIEL: Utica, N. Y., May 21—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GERMAN STOCK: Cincinnati, O.—indefinite.
GIRNEY, CHARLES: Schenectady, N. Y., May 14—indefinite.
GLASER, VAUGHAN: Cleveland, O., May 7-12, Detroit, Mich., 13-June 16.
GLASER, VAUGHAN: Columbus, O., May 14-June 16.
GRAND OPERA HOUSE: New Orleans, La.—indefinite.
HAMILTON, FLORENCE (Garland Gaden, mgr.): Hartford, Conn., April 30—indefinite.
HARTFORD: Cleveland, O., April 2—indefinite.
HART'S: Philadelphia, Pa., April 30—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HOLDEN: Louisville, Ky., April 2—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 7—indefinite.
HUNTER-BRADFORD: Springfield, Mass., May 21-26.
HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.
KELLY, WILLIAM J.: New York city April 30—indefinite.
LIVINGSTON: Toledo, O., May 14—indefinite.
LORCH, THEODORE: Salt Lake City—indefinite.
LYCEUM: Troy, N. Y., April 16—indefinite.
LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.
MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
NATIONAL: Montreal, Can.—indefinite.
NEILL PLAYERS: Rochester, N. Y., May 12—indefinite.
NOUVEAUTES: Montreal, Can.—indefinite.
PABST GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
PARK: Manchester, N. H., May 7-June 2.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
SUTHERLAND, ANNE: Chicago, Ill., May 20—indefinite.
TYLER, ODETTE: Washington, D. C., May 1—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALE, LOUISE: Syracuse, N. Y., May 12—indefinite.
WARREN, REBECCA: Indianapolis, Ind., May 7—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD: Omaha, Neb.—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Kansas City, Mo., May 14—indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Sioux City, Ia., April 15—indefinite.

REPERTOIRE COMPANIES.

BROWN, KIRK (J. T. Macauley, mgr.): St. John, N. B., May 14-26, Halifax, N. S., 28-June 16.
CHICAGO STOCK (Charles H. RossKam, mgr.): London, Ont., May 21-26.
CONNORS STOCK (W. C. Connors, mgr.): Woodstock, Can., May 21-23, Fredericton 24-26, St. John, N. B., 28-June 2.
CORNELL STOCK (W. E. Cornell, mgr.): Butler, Pa., May 21-26.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Toledo, O., May 20-25, Cumberland, Md., 28-June 10.
CRAWFORD'S COMEDIANS (Crawford and Roseleigh, mgrs.): Nevada, Mo., May 10-25.
DILGER STOCK (Fred Dilger, mgr.): Greenwich, N. Y., May 21-26.
ECLIPSE STOCK (Lloyd and Genter, mgrs.): Timpson, Tex., May 21, 22, Carthage 23, 24, Longview 25, 26.
FENBERG STOCK (Eastern; George Fenberg, mgr.): Middletown, N. Y., May 21-26.
FLEMING, MAMIE (W. N. Gracey, mgr.): Atlantic City, N. J., May 21-June 2.
HALL, DON C.: Sheboygan, Wis., May 21-26, Fond du Lac 28-June 2.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Shreveport, La., May 21-27.
HARVEY, FRANK J.: Port Jervis, N. Y., May 21-23, Newburgh 24-26.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Maquoketa, Ia., May 21-26.
HICKMAN-BESSEY (F. W. Jenks, mgr.): Oshkosh, Wis., May 20-June 2.
HILLMAN, MAY (Ernest Schnabel, mgr.): Newport News, Va., May 14-26, Buckroe Beach, Hampton, 27—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.
KELLEY STOCK (Jewell Kelley, mgr.): Knoxville, Tenn.—indefinite.
KENNEDY PLAYERS (Ben Lewis, mgr.): Cornwall, Can., May 21-June 9.
MACK SWAIN THEATRE: Portland, Ore., April 29-May 26, Seattle, Wash., 27—indefinite.
MAHER STOCK (Phil Maher, mgr.): Rutland, Vt., May 28-June 2.
MARKS BROTHERS: Potsdam, N. Y., May 21-26, Massena Springs 28-June 2.
MARKS BROTHERS (E. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MARKS, TOM: Manistee, Mich., May 21-23, Gladstone 24-26, Escanaba 28-June 2.
MATHES, CLARA: Peoria, Ill., April 2—indefinite.
MYRKLE-HARDER (Eastern; W. H. Harder, mgr.): Halifax, Can., May 6—indefinite.
MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Port Huron, Mich., May 21-July 1.
NORTH BROTHERS: Dallas, Tex., April 22-May 20.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PAYTON SISTERS (C. Stafford Payton, mgr.): Greenville, S. C., May 21-26.
PHIPPS, CHARLES R. (Wm. Morris, mgr.): Cedar Rapids, Ia., May 21-27.
PRINGLE (Johnnie Pringle, prop.): Seattle, Wash., May 20-26, Portland, Ore., 27-June 9.
RENTFROW'S PATHFINDERS (J. N. Rentfrow, mgr.): Vicksburg, Miss., May 14-26.
ROBERTS, GERTRUDE (W. H. Bedell, mgr.): McAdran, N. B., May 22, Fort George, 23-26, Fort Andrews 28-30.
SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Greensboro, N. C., May 21-26, Winston-Salem 28-June 2.
STUTTZ NEW YORK THEATRE (Lawrence Peterson, mgr.): Baton Rouge, La., May 21-26.
TEMPEST DRAMATIC (J. D. L. Tempest, mgr.): Hancock, Md., May 21-26.
TUTTLE, CLAIRE (W. W. Lapoint, mgr.): Sackets Harbor, N. Y., May 21-23, Dexter 24-26.
VAN DYKE AND EATON (F. Mack, mgr.): Aurora, Ill., May 21-June 2.
VERNAN STOCK (W. F. Huffington, mgr.): Oswego, N. Y., May 21-26.
WAITE COMEDY (Jas. R. Waite, mgr.): St. Johns, Newfoundland, April 17—indefinite.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WHITE: Marinette, Wis., June 3-Sept. 1.

OPERA AND EXTRAVAGANZA.

A TRIP TO EGYPT (C. H. Kerr, mgr.): Sault Ste. Marie, Mich., May 22, 23, Sheboygan 24, Alpina 25, Bay City 26, Saginaw 27.
BABES IN TOYLAND: Denver, Col., May 21-26.
BEGGAR PRINCE OPERA (Henry Lee Valle, mgr.): Champaign, Ill., May 21-26, Danville 27-June 2.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): New York city May 21-26, Manhattan Beach, L. I., 28-June 2.
BUSTER BROWN (Melville B. Raymond, mgr.): Pittsburgh, Pa., May 21—indefinite.
CARLE, RICHARD (Charles Marks, mgr.): Sandusky, O., May 24, Canton 26.
CAWTHORN, JOSEPH (Klaw and Erlanger, mgrs.): New York city April 16-May 26.
EIGHT BELLS (John F. Byrne, mgr.): New York city May 21-26.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30—indefinite.
GAY NEW YORK (Walter Moore, mgr.): Richmond, Va., May 21-26, Annapolis, Md., 28-June 2.
GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Lynn, Mass., May 21, Gloucester 22, Manchester, N. H., 23, Portsmouth 24, Biddeford, Me., 25, Augusta 26.
HOPPER, DE WOLF (Shubert Bros., mgrs.): New York city May 7—indefinite.
JUVENILE BOSTONIAN OPERA (Wm. B. Sherman, mgr.): Brandon, Man., May 21, Moose Jaw 22, Medicine Hat 23, Calgary, Alberta, 24-26, Banff 28, 29, Revilstoke, B. C., 30, 31, Kamloops June 1, 2.
MEXICANA (Shubert Brothers, mgrs.): Pittsburgh, Pa., May 21-26.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Plattsburg, N. Y., May 21, Ticonderoga 22, Mechanicsville 23, Albany 24-26.
ROSCIAN'S OPERA (Wm. Cranston, mgr.): Spokane, Wash., May 7—indefinite.
ROSALIE: Philadelphia, Pa., April 23—indefinite.
RUFUS RASTUS (Frank E. Freeman, mgr.): Louisville, Ky., May 21-26.
SAN FRANCISCO OPERA (W. M. Russell, mgr.): Seattle, Wash., May 20-July 14.
THE AIR SHIP: Philadelphia, Pa., May 21-26.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): THE GINGERBREAD MAN (Converse and Peters, mgrs.): New York city May 14-26.
THE SOCIAL WHIRL (Shubert Brothers, mgrs.): New York city April 7—indefinite.
THE STUDENT KING (Henry W. Savage, mgr.): Chicago, Ill., May 21—indefinite.
THE THREE GRACES: Chicago, Ill., April 2—indefinite.
THE TOURISTS (Shubert Bros., mgrs.): Philadelphia, Pa., May 21-June 2.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): New York city Jan. 15-June 2.
TIVOLI MUSICAL COMPANY (J. E. Furlong, mgr.): Rochester, N. Y., May 7—indefinite.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WILLIAMS AND WALKER (Melville B. Raymond, mgr.): Pittsburgh, Pa., May 14-26, Chicago, Ill., 27—indefinite.

MINSTRELS.

DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Milwaukee, Wis., May 21-23, Canton, O., 24.
GORTON'S (C. C. Pearl, mgr.): Dansville, N. Y., May 21, Perry 23, Batavia 24, Attica 25, Warsaw 26.
KERSAND'S (Geo. A. Treyser, mgr.): Chicago, Ill., May 20-26.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Brooklyn, N. Y., May 21-26.
AMERICANS (E. D. Miner, mgr.): New York city May 21-June 2.
AVENUE GIRLS (Geo. Hale, mgr.): Cincinnati, O., May 21-26.
BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): Washington, D. C., May 21-26.
BLACK CROOK, JR. (Harry Hastings, mgr.): St. Louis, Mo., May 20-26, Chicago, Ill., 27-June 2.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Nashville, Tenn., May 21-26.
BOHEMIANS (Barney Gerard, mgr.): Philadelphia, Pa., May 21-26, New York city 28-June 2.
BON TONS: Chicago, Ill., May 21-26.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Newark, N. J., May 21-26.
BROADWAY GAIETY GIRLS (James H. Curtin, mgr.): Philadelphia, Pa., May 21-26.
CITY SPORTS (Phil Sheridan, mgr.): Providence, R. I., May 21-26.
DEVERE, SAM (Gus Liening, mgr.): St. Paul, Minn., May 21-26.
EMPIRE BURLESQUERS: St. Louis, Mo., May 20-26.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Baltimore, Md., May 21-26.
HIGH ROLLERS (A. H. Woodhull, mgr.): Brooklyn, N. Y., May 14-26.
HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Pittsburgh, Pa., May 21-26.
HOWARD, MAY (Geo. F. Learned, mgr.): Milwaukee, Wis., May 21-26.
IDEALS (Sim Williams, mgr.): Minneapolis, Minn., May 21-26.
IMPERIALS (Jesse Burns, mgr.): Cleveland, O., May 21-26.
IRWIN'S SHOW (Fred Irwin, mgr.): Brooklyn, N. Y., May 21-June 2.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Grand Rapids, Mich., May 20-26.
MAJESTICS (Fred Irwin, mgr.): Cincinnati, O., May 21-26.
MERRY MAIDENS (J. Lowry, mgr.): Kansas City, Mo., May 21-26.
MERRYMAKERS (R. E. Patton, mgr.): Duluth, Minn., May 21-26.
MISS NEW YORK, JR. (Harrie R. Pierce, mgr.): Indianapolis, Ind., May 21-26.
MOONLIGHT MAIDS (David Kraus, mgr.): Scranton, Pa., May 21-26.
MORNING GLORIES (Sam A. Scribner, mgr.): New York city May 21-26.
NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): Denver, Col., May 21-26.
NEW YORK STARS (M. M. Theis, mgr.): Pittsburgh, Pa., May 21-26.
PARISIAN BELLES (John Grieves, mgr.): Montreal, Can., May 21-26.
PARISIAN WIDOWS (Rush and Weber, mgrs.): Cleveland, O., May 21-26.
REILLY AND WOODS: Louisville, Ky., May 20-26.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New Orleans, La., May 21-26.
ROSE SYDELL'S LONDON BELLES: Toledo, O., May 21-26.
STAR SHOW GIRLS (W. Pennessy, mgr.): Chicago, Ill., May 21-26.
THOROUGHBREDS (L. J. Oberwarth, mgr.): New York city May 21-26.
TIGER LILIES (Issy Grodz, mgr.): Buffalo, N. Y., May 21-26.
TROCADEROS (Charles H. Waldron, mgr.): Rochester, N. Y., May 21-26.
UTOPIANS (W. V. Jennings, mgr.): Toronto, Can., May 21-26.
WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Detroit, Mich., May 21-26.
WATSON'S BURLESQUERS: New York city May 13-26.
YANKEE DOODLE GIRLS (Louis Harris, mgr.): Baltimore, Md., May 21-26.

CIRCUSES.

BARNUM AND BAILEY'S: Cambridge, O., May 22, Canal Dover 23, Akron 24, Canton 25, Cleveland 26.
CUMMINS' WILD WEST: Buffalo, N. Y., May 21.
FOREPAUGH-SELLS: Clarksburg, W. Va., May 21, Uniontown, Pa., 22, McKeesport 23, Washington 24, Steubenville, O., 25, East Liverpool 26.
FOX AND QUALE'S ANIMALS: Chicago, Ill., May 7-July 1.
GENTRY BROTHERS': Raleigh, N. C., May 21, Durham 22, Henderson 23.
KEMP SISTERS' WILD WEST (G. H. Kemp, mgr.): Paola, Kan., May 21, Olathe 22, Rosedale 23, Kansas City, Mo., 24-26, Independence 28, Blue Springs 29, Odessa 30, Higginsville 31.
PAWNEE BILL'S WILD WEST: Williamsport, Pa., May 21, Canton 22, Elmira, N. Y., 23, Penn Yan 24, Canandaigua 25, Geneva 26.
RINGLING BROTHERS': Philadelphia, Pa., May 21-26.

MISCELLANEOUS.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 13—indefinite.
FAY, ANNA EVA: Philadelphia, Pa., May 1-26.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.
FLINTS, THE (Herbert L. Flint, mgr.): Marion, Ind., May 21-27, South Bend 28-June 2.
INNES (G. C. Lee, mgr.): White City, Chicago, Ill., May 20-31.
JOHNSTONE (Wm. Franklyn, mgr.): Dubuque, Ia., May 21-26.
PAIN'S FALL OF PORT ARTHUR (Al. Dolson, mgr.): New Orleans, La., May 21-June 2.
PAULINE (Hypnotist; J. R. Pauline, mgr.): Halifax, N. S., May 21-26.
POWERS, MR. AND MRS. (F. J. Powers, mgr.): Raleigh, N. C., May 21-26.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.
SEVENGALA (Walter Mack, mgr.): Sandusky, O., May 21-26, Mansfield 28-June 2.

(Received too late for classification.)

BEGGAR PRINCE (F. A. Wade, mgr.): Fort Worth, Tex., May 20-June 3.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Ithaca, N. Y., May 22, Buffalo 23-29, Rochester 30, Auburn 31, Utica June 1.
GEORGIA MINSTRELS: Montreal, Que., May 21-26.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): North Berwick, Me., May 24-26.
TUCKER, ETHEL (Mack Brothers, mgrs.): Salt Lake City May 21—indefinite.
WINNINGER BROTHERS (Frank Winninger, mgr.): Green Bay, Wis., May 20-27, Menominee, Mich., May 28-June 3.

PASQUALINA DE VOE.

An excellent likeness of Pasqualina De Voe appears above. Miss De Voe is to play the emotional roles with the Charles Gibney Stock, which opened in Schenectady, N. Y., last week.

"The honors of the evening were divided between William E. Bonney and Pasqualina De Voe. Miss De Voe has a sweet and winning disposition and is very capable in her role of Edith Marsland."—DAILY UNION, Schenectady, May 15.

"Pasqualina De Voe, as Edith Marsland, made a favorable impression. She is a dainty woman, decidedly winsome in the character, and although her part is a small one, she left the impression that she will be well able to take the heavier roles to come later in the season."—GAZETTE, Schenectady.

OPEN TIME.

IOWA.—Perry—G. O. House, June.
MICHIGAN.—Jonesville—Theatre, June 4-8, 11-15, 18-22, 25-29.
OHIO.—Pleasant City—Opera House, in June.
WISCONSIN.—Antigo—Opera House, in June, July and October.

IN BROOKLYN THEATRES.

His Honor the Mayor, which had its first Eastern production at Teller's Broadway Theatre Monday night, May 14, is the joint work of R. M. Skinner and S. E. Campbell, who wrote the book, and Julian Edwards and Alfred E. Aarons, who furnished the music. The following was the cast:

Hon. Teddy Todd	J. Clarence Harvey
Katrinka	Genevieve Finlay
Daisy	Mabel Hollins
May Flood	Marion Alexander
T. Chesterfield Prebble	Fletcher Norton
"Jack" Thayer	Arthur Earnest
Rev. Flood	J. S. Murray
"Reddy" Sampson	W. W. Black
Mrs. Vayne	Lois E. Tabor
Marjorie Vayne	Lora Lieb
Solomon Syphonstein	F. Van Rensselaer
Captain Rudolph Zitsky	John H. Pratt
Dauber Brush	Charles Homan
Lieutenant Schnipp	Catherine Tanner
R. La Carte	Stanley Fowler
Joseef	L. F. Botsford

The habitual theatre goer could find very little originality in either the book or the music of this musical comedy, and to follow the story of the piece would not help one in the least to enjoy it. The music, however, is lively, and the company, including a number of excellent singers and dancers, was accorded a hearty reception by a large audience. The English Pony Ballet, composed of ten lively little dancers, who were a feature of the entertainment, but had nothing to do with the plot, came in for considerable applause and had to repeat their numbers several times. What little story could be gathered from this mixture of songs, dances and local hits surrounded Teddy Todd, the Mayor of Kankakee, who was forced to take a trip to Paris to escape the charge of grafting in public office. In Paris he finds himself engaged to three different girls in less than four days. He is forced to assume several disguises, and at last, to escape the police, he takes a trip to Budapest, where he finally extricates himself from the difficulty by handing out large sums of money to the broken hearted lovers, who had followed him even to this place.

As the Mayor, J. Clarence Harvey proved himself a good singer and a clever dancer. His songs were enjoyed by everybody in the house, because he enunciated distinctly, which seems to be a rare quality in singers of musical comedy. Fletcher Norton as T. Chesterfield Prebble gave a very good portrayal of an Anglicized native of Kankakee. He is a serious worker and he is likely to become prominent if he continues to improve. Arthur Earnest was a good Jack. He sang "Mary Ann" very well, but was not very nimble on his feet. Mabel Hollis as Daisy was the real treat of the evening. She has a good voice and her songs, especially "A Little Girl Like Me" and "Little Girl from Illinois," were encored repeatedly. Lora Lieb was a fair Marjorie and sang a flower song acceptably. A large and pretty chorus helped to make the piece a success, and if the same company appears in the Manhattan presentation little fear may be felt for its future. The scenic equipment was praiseworthy and the costumes used new and original. This week E. H. Sothern and Julia Marlowe appear at this house in their Shakespearean repertoire. Their stay will be for only four nights. On Monday night Romeo and Juliet was presented; the Taming of the Shrew, Tuesday night; on Wednesday, Twelfth Night, and on Thursday, The Merchant of Venice.

Chauncey Olcott appears in Edmund Burke at the Folly this week.

The story of San Francisco before and after the great fire and earthquake was graphically told Sunday night at Payton's Lee Avenue Theatre by Gertrude Andrews, who was in the unfortunate city during the calamity. The lecture was illustrated by pictures taken on the spot and was a testimonial to Mr. and Mrs. Andrews, tendered by Corse Payton.

Mrs. Lesl

DEATH OF FANNY HERRING.

Fanny Herring, known to the profession as one of the great favorites of the Old Bowery's palmy days, died at her home in Simsbury, Conn., on May 18, at seventy-four years of age. Possibly her two best-known parts were The French Spy and Jack Sheppard. For the last seven years she has been in complete retirement. She was one of the oldest American actresses in point of actual service, having made her debut in the season of 1842-'43.

Fanny Herring was born on April 6, 1832, in Lambeth Parish, London, her father, Tom Herring, being a famous English comedian, and her mother, also known as Fanny Herring, being the soubrette at one of the old houses in Liverpool. Her father died when she was only seven weeks old, and after two years her mother married a surgeon in the English army. Leaving the child in England, the mother came to Canada with her husband's regiment. After six years, when the mother had already established herself in popular favor at the Old Bowery, she returned for a short visit to England and came back to the United States with little Fanny, who made her first bow to the public in the season of 1842-'43 in the Old Bowery Theatre, at her mother's benefit. The play was The Bottle, a forerunner of Ten Nights in a Barroom; her mother appeared as the drunkard's wife and Fanny was Joe, her

A Recent Portrait of Fanny Herring.

son. As she entered she tripped and fell at full length on the floor, so that the bottle of whisky and the bread she was carrying rolled down to the footlights. When she picked them up again the audience applauded and her mother told her to bow; but in her confusion she made a courtesy instead. However, she pulled herself together and spoke her lines. Shortly after this her mother was taken sick and died after a prolonged illness, leaving Fanny an orphan at the age of fourteen. She applied for work as one of the ballet girls at the Chatham Street Theatre, where Charles Burke, half-brother of Joseph Jefferson, was stage-manager, and received a position at $4 per week, being one of the fairies in The Beauty and the Beast. Owing to the sickness of the woman who was the Fairy Queen in The Yellow Dwarf, Fanny Herring received the part. On the first night, coming up through the trap door, her robe caught and was pulled from her shoulders, giving her such an attack of stage fright that she ran into the wings. The manager, who was a kindly man, sent her back on; she recovered her self-control and really began her career as a full-fledged performer. Shortly afterward Jimmy Anderson, that eccentric Irishman, became stage director, and Miss Herring was engaged as general utility woman at $8 a week, appearing first as a boy in Brian Borobme. She felt that on the salary she was receiving it was impossible for her to dress the part of Lady Plato in The Rough Diamond, and left the company. She joined the players of T. S. Chanfreau at the Brooklyn Museum, now receiving $10 weekly, opening in A Glance at New York. There she appeared with Barney Williams in Ireland as It Is and The Irish Lion. In a burlesque, Aladdin, the Wonderful Scamp, she appeared in the cast with Joseph Jefferson and Maggie Lockyer, who later became Mrs. Jefferson, this being in

Fanny Herring in The Young Mexican.

1848 or 1849. At about the same time she married a non-professional, by whom she had two sons, David R. Young, the actor, and Frank L. Young.

In 1852 Fanny Herring was at Mitchell's old Olympic, where farces, melodramas and extravaganzas were greatly in demand. She there played a leading role in Ivanhoe with Thomas Hamblin. In 1853 she was at Ben de Bar's St. Charles Theatre, in New Orleans, opening as Lydia in The Love Chase. The following year she made a signal success at the Old Bowery as Wild Maggie in Katy, the Hot Corn Girl, and also played a short season in Rochester, N. Y. Returning to the Chatham Theatre she opened as the Irish soubrette in Wealth and Worth, playing opposite George L. Fox, and remained at that theatre until 1858, being, in her own words, "equal to anything from Lady Macbeth to Sally Scraggs." While she was temporarily out of the cast, during the engagement of a pantomime, she went to Philadelphia and supported John Brougham in Pocahontas, at Mrs. John Drew's Theatre. John McCullough, Edwin Adams, and John Wilkes Booth were the Indians. In 1855 she had played Cassy at the Chatham in Uncle Tom's Cabin. In 1856 at the New Olympic she was Fanny Drubbles in An Object of Interest and Julia Turnbull in Esmeralda. About this period, after leaving the Chatham, she played Francois in Richelieu with Edwin Forrest, being then a member of a stock company in Rochester. She also appeared with the great tragedian in productions of Lear and Jack Cade. In 1859 Fanny Herring joined the company at the New Bowery, where she first appeared as the French Spy, Jack Sheppard, and the Dumb Boy of Manchester. This theatre was burned in 1862. Meanwhile she had played, among an interminable list of roles, In Rattlin the Reefer, How to Avoid Drafting, and The Robber Knight. In 1863 she became one of the standard attractions at the Old Bowery, remaining there for three seasons.

During the season of 1867 she made her first important starring venture on the road, in characters already familiar to the public. She then played Ixion in the burlesque of that name at Wood's Museum, giving matinee performances at the same time as Florence was furnishing the evening entertainments. This piece made such a hit that she took it on tour through New England to Boston. In 1869 she was Richmond in Bad Dicky, a burlesque of Richard III. The following season she starred "down East," with "Yankee" Lock in support, and made similar tours for three succeeding seasons. In 1870 she definitely bade farewell to the Old Bowery, after a round of sensational parts. About this time, in 1871, she appeared at Pastor's in a protean play, The Female Detective; in which she assumed six different characters and became exceedingly popular. At this same house she appeared as Julian in The Cabin Boy and Julietta in The Dumb Girl of Genoa. She made yet another appearance at the Old Bowery in May, 1872, performing in The Female Detective, The French Spy, Jenny Lind, The Ticket-of-Leave Man, Ireland as It Is, Jack Sheppard, Stage-Struck Sally, and The Snow Bird.

Fanny Herring in The French Spy.

Two years later Fanny Herring created another of her favorite roles, that of Uncas in Leatherstocking, a drama founded on "The Last of the Mohicans." For the next fifteen years her energy continued undiminished. In 1887, at the Globe Museum, she played The Planter's Daughter, and two seasons later, at the same place, gave short versions of such pieces as The Tigress of the West, Little Buckshot, Red Hand, and a number of her own short sketches—Cal, the Cowboy, Wild Ned, and Arizona Sue. Her last notable performance was at the Harlem Opera House in 1891 as Jack Sheppard.

Though possessed of ample means, including New York real estate and the home in Simsburg, Conn., where she passed her Summers, the love of the stage had become so essential a part of her nature that she was unable to resist the temptation of playing. Until within the last decade her name was familiar in various museums, where she performed for salaries almost unheard of in such places of amusement. In 1897 she appeared at Simsbury for the advantage of the townspeople, who wished to see her act.

The list of parts cited has of necessity been sadly incomplete. During her career at the Old Bowery she at one time essayed the roles of Lady Macbeth and Desdemona. She played Francois with the elder Booth, as well as with Forrest, and also appeared with him as the Duke of York in a production of Richard III at the Chatham. To the list of parts for which she was known throughout the country should be added The Young Mexican, The Boy Scout, and Mazeppa.

Fanny Herring in The Boy Scout.

In her younger days Fanny Herring possessed a vital and dashing beauty that made her a notable figure on any stage, and her eternal youth, for such it actually seemed to be, became a good-natured joke with the entire profession. She was especially adapted for male roles, and herself expressed a fondness for silent parts.

Fanny Herring in The Tigress of the West.

"SAM" MARION.

Samuel Marion, a well-known actor and assistant stage manager of Weber's company, after a ten days' illness died of meningitis at St. Vincent's Hospital on the night of Sunday, May 20. His brother, Dave Marion, also an actor, his wife and his mother were with him at the time of his death. Mr. Marion was born in California, being one of three brothers who all chose professional careers—"Sam," "Dave" and George, now general stage manager for the Savage productions. They first appeared in New York city as minstrels with Lew Dockstader at what is now the Princess Theatre. Years ago, when a member of companies presenting the Hoyt farces, "Sam" established a reputation as a skillful character actor. In November, 1896, he played the part of Court Physician when The Mandarin had its metropolitan production, and in August, 1897, he was Hardis Lotte in that musical farce, The Good Mr. Best. Last season he appeared with "Joe" Weber's company as Pierre in Higgledy-Piggledy and as the Town Policeman in The College Widower. Being an expert on dancing, he was given charge of that feature in the Weber entertainments. "Sam" Marion married Laura Gilday, of Philadelphia, an actress.

METROPOLITAN OPERA ELECTION.

The annual election of officers of the Metropolitan Opera and Real Estate Company was held on May 16. George S. Haven was elected president, Charles Lanier, vice-president, and George S. Bondoin, treasurer. The executive committee consists of the president and treasurer and D. O. Mills and A. D. Juilliard. F. H. Dodd was reappointed as secretary. The losses to the company caused by the San Francisco earthquake are estimated at $250,000. The insurance amounted to only $50,000.

LAMBS AT THE BROADWAY THEATRE.

The annual Ladies' Gambol of the Lambs' Club, given at the Broadway Theatre on Friday, May 18, proved to be a great success and netted more than $6,000, to be used in re-establishing the Bohemian Club of San Francisco. Practically all the professional people in town, who were not upon the stage, appeared in the audience, being most liberal with their applause despite the sultry heat. After an overture and a brief address by Clay M. Greene, Shepherd of the Lambs, came a little play, The Devil and His Due, written by Joseph W. Herbert and aimed directly at the sensibilities of Bernard Shaw. After an altercation between Shaw and His Satanic Majesty, who entered with an exceedingly loud crash, the busts of Shakespeare and Jonson, coming to life, took a hand in the controversy. Daniel Frawley had the honor of impersonating the Irish playwright and to Holbrook Blynn was accorded the still more unusual distinction of being the devil himself. Sidney Herbert and George Fawcett were the two masters of Elizabethan literature.

David Bispham sang "Danny Deever" with his customary splendid effect, being accompanied on the piano by Walter Damrosch. Then came the hit of the afternoon, a satire on the Conried-Hammerstein rivalry, entitled The Song Birds, a joint production by George V. Hobart and Victor Herbert. This little travesty more than duplicated the success of its recent presentation at the club-house. "Hammershine" and "Con" came face to face, while innocently taking a stroll with their principal song birds. The impresarios exchanged brilliant and bitter comments upon each other's "stars" and methods. The finale was a wonderful—and wonderfully musical—combination of operatic airs, German versus Italian, arranged as only Victor Herbert could possibly have concocted it. William Burress was altogether admirable in his burlesque picture of Oscar Hammerstein, all the mannerisms being recognizable. William Courtleigh was "Con," the Conried Rival "birds," with names obviously derived from Metropolitan programmes, were Stanley Hawkins, De Wolf Hopper—as Peter Pantson—Neal McCoy, Van Rensselaer Wheeler, Eugene Cowles, and Augustus Barratt.

The Star of Bethlehem, "a study of sentiment," by Clay M. Greene, was performed by William Courtleigh, Henry Woodruff, Joseph R. Griemer, Clay M. Greene, and William Hawtrey. The piece was a sentimental discussion, in a men's club, on the subject of domestic felicity. Augustus Barratt sang one of his own songs, "The Flower Girl," and the programme concluded with another burlesque, The Squaw Gent and the Lady Barkeep; or, Rude Doings in the Almost Golden West, written by Glen MacDonough. Though this particular melodrama burlesque combination bore considerable resemblance to The Squaw Man's Girl of the Golden West it was none the less amusing. The Westerners in this instance were Ernest Lambart, Richard Golden, Charles W. Butler, Vincent Serrano, Charles J. Ross, Louis Payne, George Fawcett, Charles P. Hammond, Joseph Kaufman, Charles W. Lane, and Gus Weinberg. Charles Ross "scored heavily" as the Girl. An overture to this concluding number, by Victor Herbert, entitled "The Winning of the West," was equally charming and "atmospheric."

CUES.

Paul Orleneff, the Russian actor, who is being sued for the return of money said to have been deposited with him by Cæsar Meilis, failed to appear in answer to a warrant last week, and it was announced that he had sailed for Europe.

Harry Clay Blaney, the popular little comedian, closed the most successful season of his career in Providence, R. I., May 19, having played forty consecutive weeks with his comedy-drama, The Boy Behind the Gun. Mr. Blaney will open early in August with the same play and has engaged nearly all of the original cast for next season, including Franklyn Munnell, John ("Chinee") Leach, William Beckwith, Fred Preston, Frank Sanford, William B. Hall, J. F. McMinn, F. E. Black, John D. Rockefeller, Edna Byers, Addie Gallant, Mrs. F. E. Black, Dollie Truppel and fifteen Royal Guards of Japan. Kittie Wolfe (Mrs. Harry Clay Blaney) will again be featured in her English chappy character. W. W. Woolfolk will act as manager and Thomas C. Byers as business manager.

Thomas Q. Seabrooke was taken ill last week with a nervous affection, and was sent to Bellevue Hospital. He recovered sufficiently to return home in a few days. Overwork at rehearsals of The Alcayde is said to have been the cause.

Nellie McCoy will sail for London on May 26 to spend the entire Summer abroad. She has not entirely recovered from the effects of her recent illness, but hopes a long rest will bring her back to complete health.

Madame Alla Nasimoff, the Russian actress, has been engaged by the Henry Miller company. She will appear next season as an English speaking star under Henry Miller's management.

Julia Blanc has been engaged for the Kelly Stock company at the Harlem Opera House, where she is now playing character parts.

Earl Burgess left last Sunday on a business trip of two weeks for Chicago, St. Paul and Minneapolis.

A daughter was born to Mr. and Mrs. W. T. Clark on May 14. Mr. Clark is a member of Checkers company.

It is reported that a new theatre is to be built on West 116th Street, New York, by a syndicate which has leased a large plot of land from Harris Bernstein.

Rapley Holmes has been engaged by Harold Ashton, J. C. Williamson's representative, to play the part of Big Bill in the Australian production of The Squaw Man.

AT SUMMER PLACES.

Macklyn Arbuckle is spending the Summer at his camp on the St. Lawrence River. He will play The County Chairman again next season until Spring, when he hopes to produce a new play being written for him by Martha Morton.

Campbell Gollan will spend the Summer at his new home, Rocky Neck, Gloucester, Mass.

Edward Foley has left New York to spend his vacation with Mrs. Foley at their Summer home on the St. Lawrence. Mr. Foley will rejoin Charles T. Aldrich next season.

Phœbe Cordownie will spend the Summer at her cottage in the White Mountains.

F. E. Morse, after closing with A Trip to Egypt on May 27 will go at once to his Summer home at Danvers, Mass., where he will be joined by his brother, W. E. Morse.

W. F. Kohman, stage-manager for Daniel Sully, will spend the Summer with his parents on his farm at Mink Hollow, Catskill Mountains. He will act as stage-manager for Mr. Sully again next season.

Charles W. Young writes from the Clementine, Mt. Clemens:

"The newly painted hotels and bath houses, the beautiful homes and the pretty lawns, trees and flowers certainly give to the city an appearance second to none in the world. Nick Norton arrived this week and played truant from his chicken house in order to separate several large fish from the lake. Dan W. Coleman, Johnny Ray's double, and H. Lester Mason, of Down the Pike, started their new act in the water from 96 to 103 degrees. Herbert S. Bain, of The Missouri Girl, has resigned from the editorial staff of the Missouri *Breeze* and is cooling off after his fourth bath. Edward Gorman and Grace Romine, of The County Chairman, have commenced on a regular course of the medicinal water. C. F. Lawrence, manager of His Last Dollar, sprained his arm counting the receipts and is here for treatment. Charles Hart, musical director of The Isle of Spice, has come and will take a regular course of twenty-one. Frank V. Hawley is expected on every train. John E. Henshaw has signed with B. C. Whitney and will be starred in H. Melville Baker's comic opera, Captain Careless. May Tenbrooke will be a co-star in the same cast. Al Lohman is improving with every bath. James Sheogreen is termed 'The Man with the Appetite' at the Sherman. Eddie Cook is organizing a lilac party for Kitty Donnelly. Jolly Fanny Rice and daughter were seen early yesterday morning picking apple blossoms 'neath the shade of a full blossomed tree.

"Sadie Hasson is no more the Happy Madge of Nobody's Claim, but the real keeper of an up-to-date Summer professional home. Lizzie B. Raymond has the Cameron cottage looking as of old, à la William C. The Rogers Brothers want me to say that they are training and writing several new parodies for the coming season. Max says he is the regular 'Shee Foo' for the Park House auto. Frank J. Arnold, the much sought for actor who was formerly with The Montana Outlaw, has not arrived here, as reported in Chicago papers. Mount Clemens is not in his class.

"The names of 2,000 Elks have been added to my Elks' register since October 10, 1905, showing that quite a few Elks come here to graze. Any friend coming this way will do well by dropping me a line before they start. I will do the rest. Sam Bernard is expected here this evening. Frank Buoman says our chief of police is a fine double for his character of Sheriff Ketchem in Girls Will Be Girls. Le Roy and Clayton are enjoying themselves with the Savans and their launch. Rod Waggoner's 'Harpooners,' with Frank Cochran, F. Filbrook, Manager Kibble, C. F. Lawrence and others, have formed a baseball team, and will meet Eddie Cook's 'Men Hurs' in the near future. A special section of the grand stand will be reserved for Thespian rooters."

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A GREAT CHARACTER.

SINCE the recent celebration of the centenary of EDWIN FORREST's birth much has been printed about that famous actor, but the great bulk of matter published has related mainly to his standing professionally and the degree of his histrionic greatness, which is held to have been supreme by many witnesses who still survive, though questioned by a number who confess that their estimates have been formed by analysis of criticism contemporary with the great player.

It was not alone as an actor, however, that FORREST should be considered. He evidently was a broad and many-sided man, charitable to a degree and a shining example of filial affection and duty. Late in life he said: "God has favored my efforts and given me great success, and I would make my fortune the means of elevating the education of others, promoting their success, alleviating their sufferings and smoothing the pillows of the unfortunate in sickness and other disability, or in the decay of declining years." The EDWIN FORREST Home for Actors stands as a monument to the latter part of this aspiration.

Light is thrown on FORREST's filial character by a letter written to his mother on February 7, 1827, practically at the beginning of his career, in which he said: "On Monday evening, for the first time in my life, I made my bow to the good people of Boston. I have just returned from performing William Tell. The house was crowded and the applause generous. The truly flattering attentions paid me here make me hold you, beloved Mother, dearer than ever before. I trust I shall not live in vain, but hold my course a little longer, that I may restore you to peace and competency and reflect a mellow light upon the evening of your declining years." FORREST's history shows how faithfully he maintained this purpose. In another letter, written on August 18 of the same year, he said to his mother: "Before beginning my Winter engagement I shall visit you. My salary for next year is advanced from forty dollars a week to four hundred. I should now like, and indeed no pleasure in the world could equal it, to settle you and my dear sisters in some handsome and quiet part of Philadelphia, where you may gently pass your dear reserves of time apart from the care and toil with which you have too long been forced to struggle." The student of FORREST's life who compiled these and other facts says that in the Autumn of 1829, when he was but twenty-three years old, FORREST went from New York to Philadelphia, paid the debts of his father, left upon his death twelve years before, purchased a house in the name of his mother and sisters and deposited in bank to their account whatever money he had remaining.

FORREST was a man, too, whose opinions were sought by political leaders of his time In 1838, during an important campaign, he was asked by the chairman and secretaries of the New York Democratic-Republican nominating committee to accept a nomination for Congress and to submit his views on various questions then under public discussion. In a letter, in which he modestly declined the honor of a nomination, FORREST gave clear and sound ideas on the issues pending, among other things saying: "The complete separation of the political affairs of the country from the private interests of trade, and especially from those of corporate banking institutions, I regard as a consummation greatly to be desired by every friend of popular government and of the equal rights of man." The pregnancy of this isolated idea must be admitted, in view of the complications that trouble the politics and policies of the present time.

As to FORREST's attributes as an actor, perhaps no opinion of a contemporary would carry greater weight to-day than that of LAWRENCE BARRETT, who said of him:

> His voice was powerful and musical, and he used it with marvelous effect. He never excited himself or tired his listeners. At each rising stage of a great passion he displayed new capabilities; and when it seemed his wonderful voice could bear no more, fairly electrified his audience by a greater and still more powerful burst of eloquence. His tenderness lay in the tones of his voice, the almost womanly sweetness of his utterance. His grief was manly, never maudlin nor soulless. His presence was commanding and impressive beyond that of any actor of his time. During his life he was surrounded by imitators who caught only his imperfections. Personally and professionally he was the giant of the American stage. We will never look upon his like again.

Which furnishes food for the thought of those who gather from various "traditions" that FORREST was a loud and robust rather than a profound and artistic player.

RECORD OF THE YEAR.

THE year's theatrical record, which is printed on another page, shows at a glance the activity of the New York stage during the past twelve months and offers a brief history of the drama in this city.

If it should serve no other purpose, this record is valuable as an indication of the general prosperity of the city. Compared with last year and the year before, the record seems to prove that there have been better plays produced and that people have been better able to afford them.

During 1904-'05 there were 224 new plays recorded, against 216 this year. Of the present year's productions forty-two enjoyed fifty or more performances, while seventeen passed the century mark. Three reached the two hundred mark, and two of these are still running. Seventeen of the forty-two were musical plays, ranging from light opera to lyrical pieces, nine were farces or pure comedies, and the rest were dramas of the more serious type, from which, however, might be excluded the three fantastic plays by J. M. BARRIE.

There were some remarkable failures during the year, to offset somewhat the unusual number of successes, but in spite of these the season just passing may be reckoned as among the most prosperous in years, if length of metropolitan runs may be taken as a standard for judgment.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

R. W., Savannah, Ga.: One of the best authorities on the subject is Witmark's Art of Making Up.

A. B., Philadelphia: The cast of Bankers and Brokers, as performed at the West End Theatre, was published in THE MIRROR for September 16, 1905. As usual, the names of the chorus singers were not printed. You can obtain a copy by sending 25 cents to THE MIRROR.

E. A., Port Huron, Mich.: For the information you desire about operas you should write to any of the large music publishing houses. Perhaps the two most familiar one-act grand operas are Il Pagliacci and Cavaleria Rusticana, although there are numerous other short compositions. For the version of Carmen to which you refer you would have to communicate with Valerie Bergere directly.

PERSONAL.

HUMPHREY.—Ola Humphrey played Ruth charmingly in the James K. Hackett production of The Little Grey Lady, which closed its tour in Atlantic City last week.

CHEATHAM.—Kitty Cheatham has sailed for London to fulfill numerous concert engagements. She will return to America in the Autumn and may be seen on the stage again, as the star of a musical comedy.

WILLARD.—E. S. Willard will close his season on May 26 and will sail for England, from Montreal, immediately afterward. He intends to revisit America next Fall, and will be seen in Brooklyn and Harlem.

ADE.—George Ade has presented a new home to his parents, Mr. and Mrs. John Ade, who celebrated the fifty-fifth anniversary of their marriage on May 20.

GRIFFITH.—"The Man from Maine," the novel by Frank Carter Griffith, Mrs. Fiske's acting manager, is said to be the best selling book the C. M. Clark Publishing Company has. Its adaptability for the stage is the common comment of reviewers.

DIXEY.—Henry E. Dixey gave a luncheon on the stage of the Lyric Theatre, Philadelphia, last week, in honor of Mrs. Angela Sefton De Bonay and Mrs. Kate Littell, who are guests at the Edwin Forrest Home.

WILLIAMS.—Hattie Williams sailed on the *Majestic* for Liverpool on May 16. She was accompanied by her brother, John D. Williams.

GUILBERT.—Yvette Guilbert sailed for Europe last week, after finishing her engagements with F. F. Proctor. She intends to return to America in October, and will appear in comedy in an English speaking role. Madame Guilbert has made arrangements with Charles F. Nirdlinger, Wallace Irwin, Elmer B. Harris and John Grey to write plays for her. She has gone to her home in Paris, but will give a series of recitals in London in June.

CONRIED.—Heinrich Conried was received by Emperor Francis Joseph of Austria at an audience on May 17. At the request of the Emperor he detailed the experiences of the Metropolitan Opera company in the San Francisco earthquake.

JANIS.—Elsie Janis is planning to sail for Europe on June 5. This will be her first trip abroad.

ARTHUR.—Lee Arthur, the playwright, slipped and fell down the Subway stairs at Times Square station on May 16. He was taken to Roosevelt Hospital, where his injuries were finally discovered to consist of a scalp wound and a severe jolting.

ARLISS.—George Arliss has been engaged by Olga Nethersole to support her during her season in Paris. This will not interfere with Mr. Arliss' engagement with Mrs. Fiske as a member of the Manhattan company next season.

FAVERSHAM.—William Faversham will sail to-day for England, to join Mrs. Faversham and the baby at Cheddingford, where he owns an estate.

BELLEW.—It is reported that Kyrle Bellew has been secured by Charles Dillingham to appear in a new and as yet unnamed play by Haddon Chambers that will be produced in New York next Fall.

HELD.—It is reported that Anna Held will return to New York in August to begin rehearsals of a new musical play, the book of which is to be written by Harry B. Smith.

COGHLAN.—Gertrude Coghlan was taken ill at Denver on May 15, and was out of the cast of The Lion and the Mouse for several performances. Her rôle was taken by Flora Juliet Bowley.

THE NEW THEATRE.

The New Theatre was incorporated in Albany on May 17, with a capital of $250,000, in one-hundred-dollar shares. Each of the twenty-five founders subscribes for $10,000 in stock. The profits are limited to five per cent. per annum, all surplus over this amount to be used in accumulating a sinking fund. The papers of incorporation declared that the company was organized "to encourage and present the dramatic and musical arts, to cultivate, develop, and elevate the public taste therein, and to maintain and operate a theatre in New York city." The organizers are also permitted to maintain theatrical and musical libraries and a school of dramatic and musical instruction. There are to be forty-six boxes in the theatre, to be sold for the Tuesday and Thursday performances. The founders are to have first choice for these boxes at a price not less than $25,000 each.

At a meeting of the Executive Committee, on the day before formally incorporating, a committee, including C. T. Barney, J. H. Smith, Otto H. Kahn, H. R. Winthrop, Stanford White, H. P. Whitney, and J. H. Hyde, was appointed to supervise the erection of the theatre. The plans, as presented by Carrère and Hastings, were adopted, and the committee was authorized to go ahead immediately. The officers elected were: President, Charles T. Barney; vice-president, James H. Smith; treasurer, Otto H. Kahn; secretary, H. Rogers Winthrop.

The design of the theatre is decidedly Italian Renaissance, but not in the least florid. It will have a frontage of 200 feet, a depth of 225, being visible from all sides, and will be constructed of light stone. There is to be a huge stone vestibule, including the theatre offices, and a magnificent stone staircase from the vestibule to the foyer. The roof of the building will be invisible and a large dome is to be situated above the stage, which is to be seventy-five feet deep. Above the boxes are to be two galleries, arranged on the same commodious scale as the orchestra, and completing the provisions for seating about 3,000 people. On the roof there will be a palm garden inclosed in glass. As a whole the design conforms strictly to the plans already announced.

WILLIAM F. SOUTHGATE DEAD.

William F. Southgate, for seventeen years dramatic editor of the Rochester, N. Y., *Herald*, died on May 12, after an illness of several months. He is survived by his widow and two children.

Mr. Southgate was born in Ontario in 1868, and after leaving high school he became a printer's apprentice in the composing room of the *Herald* office, where his father was foreman for several years. The senior Southgate, in addition to being foreman of the composing room, was one of the original stockholders and founders of the *Herald*.

William, his son, remained in the composing room for some time, but the fascination of the news room led him into editorial work, and during the years he was on the staff of the *Herald* he became recognized as one of the ablest, most convincing and reliable dramatic writers in the country. For seventeen years he wrote the dramatic criticisms for the *Herald*, and his reputation as a dramatic and editorial writer extended from New York city to the coast. In recent years Mr. Southgate had attended to much of the editorial writings on the paper that employed him.

The funeral was held from his home in Rochester, on May 14.

BENEFIT BRINGS $28,511.

The total receipts of the benefit given at the Metropolitan Opera House for the San Francisco sufferers amounted to $28,511.59. Of this sum $14,262 has been sent to Mayor McClellan for the fund in his charge and the remaining $13,560 will, after slight expenses have been deducted, be turned over to the Actors' Fund for the relief of sufferers who are members of the profession.

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ABSINTHE; a drama. By J. Earl Strong.

BACHELORS AND BENEDICTS. By Arthur A. Penn.

BEREEFORD BENEVOLENT SOCIETY; a farce in one act. By Emma E. Brewster and Lizzie B. Scribner.

CAPITULATION OF MR. HYLEIGH; a play in one act. By F. H. Egbert.

THE DAIRY MAIDS; a new and original musical play in two acts. Lyrics by Paul A. Rubens and Arthur Wimperis; music by Paul A. Rubens and Frank E. Toms.

THE GIRL AND THE COWBOY; a four-act comedy-melodrama. By Martin A. Somers.

GIRL BEHIND THE COUNTER; a musical comedy in two acts. Book by Leedham Bantock and Arthur Anderson; lyrics by Arthur Anderson; music by Howard Talbot.

GOOD HAWK'S WHITE DAUGHTER; a melodrama in four acts. By Mrs. Ruth Everett.

AN INDIAN CAPTIVE; a one-act drama for vaudeville. By Arturo Lucey.

THE KING'S DECLARATION. By Leonard Washington Brown and Edwin Leonard Teagle.

THE LIVING PHONOGRAPH. By William Calvano.

THE MILLIONAIRE JANITOR; OR FINE FEATHERS DO NOT MAKE FINE BIRDS; a comedy in two acts. By Seymour S. Tibbals.

MR. CUPID'S HOTEL; a miniature musical comedy. By Edgar Allan Woolf.

MRS. DAFFODIL'S SEANCE; a dramatic sketch. By Ernest Wighton.

NELLIE BUTLER, THE SWITCHBOARD GIRL. By Moran and Heelan.

THE NEW OFFICE BOY. By Pat White.

PARABLE OF THE RINGS; an excerpt from Lessing's play of Nathan the Wise; translated from the German by Arthur C. Denniston.

PETER THE HERMIT; romantic religious drama of the middle ages in six acts. By Warren Clyde Spalding.

PRINZ HARALD; operette mit ballet in einem Vorspiel und drei akten. Text by Jakob Leeser; musik by Heinrich Kratzer.

THE RAVEN'S CRY. International Copyright Bureau, London.

THE RECKONING. By Joseph C. Durbin.

ROOM NUMBER TEN; play for girls' school. By Mrs. Edmund La Beaume.

A RUSSIAN SHYLOCK; play in four acts. By M. Zametkin.

THE SOUTHERNERS. By Richard Bachelder Lane.

A STRANGE GOD; drama in three acts. By John Leslie Garner.

TRUTH POTION; musical sketch for female quartette. By Arthur A. Penn.

WHEN THE LIGHTS ARE LOW. By Arthur A. Penn.

CURRENT AMUSEMENTS

Week ending May 26.

ACADEMY OF MUSIC—Andrew Mack in The Way to Kenmare—2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Black Patti Troubadours.
BELASCO—Blanche Bates in The Girl of the Golden West—29th week—200 to 206 times.
BIJOU—David Warfield in The Music Master—156 times, plus 28th week—283 to 289 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—19th week—144 to 151 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Social Whirl—7th week—50 to 57 times.
COLONIAL—Vaudeville.
DALY'S—Closed May 19.
DEWEY—Wine, Woman and Song.
EMPIRE—Maude Adams in Peter Pan—29th week—224 to 231 times.
FIELDS'—Mr. Hopkinson—57th times plus 8th week—57 to 64 times.
FOURTEENTH STREET—Edward Harrigan in Old Lavender.
GARRICK—Closed May 19.
GOTHAM—Gay Morning Glories Burlesquers.
GRAND—Vaudeville.
GRAND OPERA HOUSE—The Clansman.
HARLEM OPERA HOUSE—W. J. Kelley Stock in Under the Red Robe.
HIPPODROME—A Society Circus—24th week.
HUDSON—Robert Loraine in Man and Superman—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Vaudeville.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—21st week—145 to 151 times; The Squaw Man's Girl of the Golden West—13th week—88 to 94 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed May 19.
LONDON—Thoroughbred Burlesquers.
LYCEUM—The Lion and the Mouse—27th week—212 to 219 times.
LYRIC—Arnold Daly in Arms and the Man—6th week—38 to 44 times; How He Lied to Her Husband—15 to 21 times.
MADISON SQUARE GARDEN—Roller Skating.
MAJESTIC—De Wolf Hopper in Happyland—114 times plus 2d week—17 to 24 times.
MANHATTAN—Charley's Aunt—10th week—69 to 75 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—East Lynne.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—American Burlesquers.
MINER'S EIGHTH AVENUE—Oriental Burlesquers.
NEW AMSTERDAM—The Free Lance—6th week—36 to 42 times.
NEW STAR—At Cripple Creek.
NEW YORK—The Gingerbread Man—2d week—9 to 16 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—13th week—102 to 110 times.
PROCTOR'S FIFTH AVENUE—We 'Uns of Tennessee.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Fatal Wedding.
SAVOY—Commencing May 20th—The Girl Patsy.
THALIA—Old Isaacs from the Bowery.
VICTORIA—Vaudeville.
WALLACK'S—The Embarrassment of Riches—2d week—8 to 14 times.
WEST END—Eight Bells.
YORKVILLE—Closed May 19.

THE USHER

The Appellate Division of the Supreme Court has rendered a decision, which is carried in full on another page, affirming Justice Davis' denial of a writ of prohibition to prevent Justice Wyatt of the Special Sessions from proceeding with an investigation of the methods of the Theatrical Trust.

It is remembered that the District Attorney began a John Doe inquiry to discover whether the Theatrical Trust agreement is in restraint of trade and thus a violation of law and punishable as for a conspiracy with fine and imprisonment.

An employe of Klaw and Erlanger, it is recalled, was subpœnaed to appear before Justice Wyatt and to produce the books of the firm for examination, with reference to allegations made. This he refused to do, on advice of Trust counsel, and an attempt to sue out a writ of prohibition to end the inquiry followed.

A perusal of the opinion of the Appellate Division in favor of the inquisition and against the writ of prohibition will reveal that it is soundly based, although probably an appeal wil be taken on behalf of the Trust members, in the hope of delaying if not of defeating the inquiry into their methods by the law, which calmly surveys facts and as calmly punishes wrongdoers.

Sooner or later the whole oppressive and illegal system of this arbitrary combination will be laid bare, and then something will happen.

♣

Rudolph Miller, who has been chief engineer of the Building Department of Manhattan for a number of years, and in that capacity a member of the safety committee appointed by the Mayor over the city theatres, has resigned from the Building Department. Mr. Miller, who had charge of theatre supervision at the time of the excitement following the Iroquois disaster in Chicago—a time which saw officials in many cities lose their heads—showed rare judgment and coolness in the administration of his office. While he was strict as to requirements he was absolutely fair to theatre managers, who will regret that so capable a man has left the department.

Mr. Miller's retirement leaves a vacancy in the safety committee. Friends of John Thain, an inspector in the department for more than ten years, and for the past five years special theatre inspector under Mr. Miller, are urging him for the vacant place on the committee, and his long experience—which is supplemented by a long term as a builder before he entered the department—would indicate his ability and eligibility.

♣

Stephen Fiske has in the current *Town and Country* an interesting article on "New York Theatres in the Forties," which not only shows by suggestion the marvelous changes that have taken place in the city, but emphasizes the fact that Mr. Fiske is really an "old timer," for he writes out of the abundance of his own memories.

At the time which he recalls, the Madison Cottage was located at the point now known as Twenty-third Street. This cottage or tavern was an outlying road house, and in the picture of it that is used as a headpiece to Mr. Fiske's article the northward and contiguous territory is wholly rural. Mr. Fiske says:

The regular theatres nestled together, as is their custom; but the City Hall Park was their nucleus, as Broadway at Forty-second Street is now. Almost within pistol shot were the Park Theatre, at Park Row and Theatre Alley; the Chatham Square, on Anthony, now Thomas, Street; Burton's, on Chambers Street, where the American News Company's building stands; the Franklin Square; the Broadway, near Duane Street; the Bowery, already called "the Old," and Barnum's Museum, where pious people, who would not go into a theatre, saw capital plays in "the lecture room." Later came Brougham's Lyceum, Niblo's Garden, at first a real garden with a theatre annexed, like our Terrace Garden; Laura Keene's, where Sothern, the elder, made himself famous in Our American Cousin, and the Winter Garden—the floriculture being left to the imagination—where Edwin Booth proved himself a tragedian by acting Hamlet for one hundred nights—a run equal to five hundred performances at present.

While the array of theatres of to-day in New York makes the old-time group of playhouses seem insignificant, it may be said, despite the frequently expressed notion that the metropolis now has too many houses of amusement, that the advance in respect to the stage has been no greater than the growth of the city in all other things, among which wealth perhaps is the most apparent.

♣

No actor or other member of the dramatic profession should forget—as some seem inclined to forget—that the Actors' Home on Staten Island, under the administration of the Actors' Fund of America, owes more as to its existence to the late Louis Aldrich, who spent his best energies, when the project seemed hopeless, to make it a living fact, than to any other person. Indeed, so great were his services—fully recognized before and following his death—that there was a suggestion that it be called the Louis Aldrich Home.

The President of the Actors' Fund who succeeded Louis Aldrich in that position at the annual meeting on May 4, 1901, commemorating the twentieth anniversary of the Fund—Al Hayman—said in his address:

I am in a very hard position to continue the work which my predecessor has mapped out, which he has dreamed over, which he has thought of while waking. There never was an hour in the day, or at night for that matter, that Louis Aldrich, your late President, ever had one thought except that for the Actors' Fund. . . . Now I am asked to continue that work; work that will be very hard for any one to continue. I am going to devote a good deal of time and when you assemble here next year I hope I will be able to say to you "Go down and look at the Actors' Fund Home." And I am doing it with the intention of hoping before the year is out I can take Mr. Aldrich down and say, "Louis, you are to be thanked for that."

At the same meeting of the Fund, a preamble and resolutions were drawn and presented by F. F. Mackay and adopted by the meeting, of which it is necessary to reprint but one paragraph to settle any indefinite notion that may prevail at this time. That paragraph was:

Whereas, During his presidential term Louis Aldrich has given all of his time and his ability to forward the interests of the Actors' Fund, and is the projector and the first promoter of the Actors' Home to be established on Staten Island.

This is a part of theatrical history that no thoughtless statement now or hereafter can affect.

♣

Charles Frohman is being interviewed again in London, and his talks, as reported, are made picturesque by miraculous things which he purposes, as alleged, to do in the future. The future is a wonderful thing in potentialities.

Thus, the London *Daily Leader* for May 5 says on the authority of one of its "special commissioners"—a journalistic species happily confined to Albion—that "Mr. Frohman has under consideration the presentation in London of The Music Master, in which David Warfield made a great success in the States."

Everybody who knows anything about theatricals in this country is aware of the fact that The Music Master is under management of David Belasco, which is equivalent to saying that it is quite foreign to any plans Mr. Frohman may announce.

There is but one stroke of enterprise that Mr. Frohman has not tried on the London press. He ought to announce that he has "under consideration" a plan for the reincarnation of Kean, Garrick, Phelps and other worthies of the past on the English stage for an "all-star cast" in a new play by special arrangement with the shade of William Shakespeare.

BERNHARDT TO RETURN.

Sarah Bernhardt will appear in this city in five different roles before sailing for Paris. On the night of June 12 she will appear at the Lyric Theatre in four acts from her repertoire of plays. She will play the second act from Hamlet, the third act of Frou Frou, the battlefield scene of L'Aiglon, and the fourth act of La Sorcière. She will be seen as Camille at the matinee the next day, and that night will appear in the parts she portrayed the night before. On Thursday, June 14, Bernhardt sails for her home in Paris. The Australian tour planned for this Summer has been abandoned.

THE RIOTS IN RUSSIA PRODUCED.

The Riots in Russia, a melodrama by Howard Wall and Will W. Crimans, dealing with the recent troubles in that unfortunate country, was produced for the first time by the stock company at the Standard Theatre, Philadelphia, on May 14. The play has a tangible story with sustaining interest and seems to please its audiences. It should prove a good drawing card in the popular price theatres. The cast included George Arvine, Will Crimans, Joseph Cloworth, Warren F. Hill, George Reehm, Boyd I. Nolan, Charles J. Harris, Paul Burns, William G. Long, Mattie Choate, Virginia Howell, Alice Gilmore, Evelyn Forbes and Fanny Granger.

JULIA MARLOWE'S ILLNESS.

Julia Marlowe failed to appear in Romeo and Juliet at Ottawa, Ont., on May 14, on account of illness. She left on that day for New York to consult her physician and did not rejoin Mr. Sothern until yesterday, when their Brooklyn engagement commenced. An announcement by her New York physician served to set at rest several rumors of a disagreement between her and Mr. Sothern. During her absence her roles were played by Alice Harrington, who is said to have made a satisfactory substitute.

SAILORS TO GIVE BENEFIT.

The enlisted men of the first, second, and fourth divisions of the North Atlantic fleet will give an entertainment at the Belasco Theatre this (Tuesday) afternoon, the proceeds of which will be given to the San Francisco relief fund. The orchestra will be made up of the best musicians in the fleet, and the entertainment will consist of monologues, acrobatic, singing and dancing acts, a representation of the firing of a six-inch gun, and a drill by a squad of marines.

P. W. L. ELECTION.

The annual election of the Professional Woman's League was held on May 14. Mrs. Suzanne Leonard Westford was chosen president, and the other officers elected were Mrs. Sol Smith, Bertha Welby, Mrs. H. B. Bosworth and Mrs. Louise Stern, directors for two years, and Amelia Bingham and Mrs. Ralph Delmore, directors for one year.

NEW PLAY FOR RALPH STUART.

Ralph Stuart produced at Minneapolis on May 20 a new play written by Franklin Fyles in collaboration with Mr. Stuart. Its title is At the Rainbow's End, and it is a drama of three-quarters of a century ago in the Rocky Mountains. Mr. Stuart will probably take the piece on tour next season.

THE LONDON STAGE.

The Shakespeare Celebrations—Frivolities of Journalism—New Plays and Changes.

(Special Correspondence of The Mirror.)

LONDON, May 12.

Although we have not had very much in the new play way this week, we have not been without material for discussion, paragraphic and otherwise. In the first place, the bickering and brawling (not to say maniacal fury) clustering around the new Education bill, which argumentation has penetrated to the theatres and halls. Secondly, large numbers of paragraphs loomed up in the London journals for the first few days of the week owing to the attractive and artistic Ruth Vincent having fainted on the stage at the Prince of Wales Theatre during the performance of the new version of The Little Cherub. Of course, stage players (especially of the feminine gender) have been known to faint upon the stage ere now, but I do not remember that such faintings have ever produced so many newspaper articles. You will all be glad to learn that sweet Ruth, who recently made herself very popular on your side, has quite recovered both from her fainting fit and the paragraphic deluge which it let loose. Thirdly, fresh argumentation has arisen as to the need (or the nonneed) for a huge Shakespeare memorial. This recrudescence of Shakespeare memorializing is, of course, due to the fact of the annual Bardic celebrations which have been rife during the last few weeks in various parts of what Wilkins Micawber would call the Habitable Globe, but especially in Stratford-upon-Avon and London-upon-Thames.

Much newspaper discussion has also been rampant concerning the grand opera season, which started a few days ago at Covent Garden Theatre. Quite an army of new Alien Warblers have turned up to warble more or less sweetly, and battalions of wild Wagnerites have besieged the huge theatre, where the performances of the Ring series have commenced at 4 in the afternoon and gone on in some cases until nearly the same hour the next morning. A discussion has been aroused concerning the proper hour for starting these gigantic "shows." Also as to the methods adopted by this or that extremely foreign singer, and likewise as to whether the aforesaid long-haired, long winded Wagnerian devotees should or should not be allowed to light little electric pocket lamps in order to follow the scores of the "master" whenever the stage or auditorium is darkened, as, of course, is mostly the case in Wagnerian works. Up to the moment of writing the lamp bearers are having it all their own way, and we have already given them the not altogether inappropriate name of "The Glow Worms."

Considerable excitement has been aroused by a very painful case wherein that popular variety artist, Madame Fougère, has been on trial throughout the week for alleged stealing or shoplifting, as it is technically termed. Madame, long a favorite in France, has during the last few years become very popular in the London music halls. The fact that she has been earning nearly £3,000 per annum of late years makes it seem impossible that she should go in for stealing certain articles of feminine wearing apparel, unless she were (as some of us think) afflicted with kleptomania. At the three preliminary hearings the brilliant little woman was admitted to bail, but since her committal for trial at the beginning of the week she has been in prison. Yesterday she came up for sentence, and, like her husband, M. Girod, looked terribly ill. Sentence was deferred, and to-day the papers are full of this sad case against one who is not only a brilliant artiste, but also a very generous and much esteemed woman.

Another painful matter which it is necessary I should chronicle is the death of Olga Brandon, who for a good while was a popular actress in your chief cities. Poor Olga, an Australian by birth, was for some few years an esteemed leading actress in this city, where she played in several works by Henry Arthur Jones, George R. Sims, Henry Pettitt and other popular playwrights. We lost sight of her for some long time, and lo! this week the accounts of her death from consumption have revealed the lamentable fact that she had been out of an engagement for nearly ten years, and that she was for a greater part of that time on the verge of starvation. How awful this sounds when one remembers that this beautiful woman and clever actress, "the Ox-eyed Olga," as some London critics used to call her, made her greatest London success in the character of the fasting girl, Vashti Dethie, in Jones' Judah. Poor Olga, who was only forty, was buried yesterday at the Roman Catholic cemetery, East Finchley. May she rest in peace.

And now happily we can pass to less painful subjects. Although, as I have said, we have not been overburdened with new plays, yet a matter of some eighteen Shakespearean plays have had to be attended to by those of us who wield the weapon which the late Mr. Bulwig (as Thackeray called him) has assured us, per the mouth of Cardinal Richelieu, is mightier than the sword. The above mentioned Shakespearean-ces have included F. R. Benson's presentation of the Henry the Sixth trilogy, namely Part I, Part II and Part III. The fact that these three plays have not been acted for many, many years (certainly not in the complete series as in this case) aroused considerable interest among such Shakespeareanly minded folk as your humble servant, Gawain, who, as you will remember, was described by the late Chaucer as a "vary gentil parfite knyghte."

To be candid with you, the more I read these three plays the less do I think they were written by our dear old friend William the Wonderful. Of course, his magic touch may be detected here and there, as though he went over the scripts blotting out some of the bombast and dropping a few good gags. With many other Shakespeareporers I am inclined to the opinion that speech after speech and scene after scene give evidence of the hands of Kit Marlowe, George Peele and Robert Greene with—in the case of the second part or Jack Cade play—the accent on the Greene. However, this by the way, and strictly without prejudice, as the lawyers say.

In these three Henry the Sixth plays Benson, playing at the Memorial Theatre, Stratford-on-Avon, contented himself with the characters of Talbot, Cardinal Beaufort and the Duke of Gloster, respectively. I had hoped that he would play Jack Cade, which character (in quite another sort of play) your great tragedian Forrest played with such great success. At Stratford Cade was played admirably by Percy C. Waram. Mrs. Benson played Queen Margaret very powerfully throughout the three plays, and in Part I Tita Brand acted admirably as Joan of Arc, or what the harmless necessary cuts had left of her. The whole trilogy was very interesting, and the bold Benson deserves great credit for having restored it to our stage. Benson's list of plays for his three weeks' celebration was a most remarkable one, bigger, in fact, than even he has yet attempted.

We have had a heavy week of Shakespeare celebrations at three other theatres, namely those popular suburban playhouses, the Kennington, the Camden and the Brixton. At the first two the star was a new young actor named Cyril Este, evidently a very brainy young fellow, although as yet a crude player. Putting it briefly, it may be said that he was a very awkward Richard III, a somewhat incisive Shylock, a pleasant Orlando, a not too impassioned Romeo, a comical Falstaff and a very pathetic, but not too very poetic, Hamlet. Strangely enough, the best performance that I have yet seen of this somewhat diligent youth was his Parolles in that seldom played comedy, All's Well That Ends Well. This character gave a severe trying, even to that greatest of our modern day actors, the late Samuel Phelps, but young Este came through very smartly and showed—what he has showed in all his many impersonations—an intellectual knowledge of the Bard, which knowledge, I grieve to say, is not too common among stage players, not on this side of the pond, anyhow.

At the Brixton, Edmund Tearle has this week been giving Othello, Macbeth and Julius Cæsar. In each of these Tearle was as of yore, both powerful and convincing, although not overburdened with subtlety. I grieve to add that after a very striking performance by himself and his wife of the murder of Duncan, Macbeth Tearle went in for bathos by stepping down to the footlights (just after he had been crushed by terrible remorse) and politely handing Lady Mac a bouquet of huge dimensions. He might have waited at least till he had come before the curtain.

At the annual meeting of the trustees and guardians of Shakespeare's birthplace last Monday Sidney Lee pointed out that over 30,000 pilgrims had visited the birthplace during the past year, and that 10,000 of these were Americans. This shows that 3,000 Americans more than ever visited Stratford. This is a credit to your States. Long may they wave!

As to the new productions above alluded to, to be strictly accurate, only one was really new, and that, like Mr. Midshipman Easy's wet nurse's baby, was "only a very little one." It was the work of M. E. Francis, otherwise Mrs. Francis Blundell, and was called Off and the Little Maid. Off is a farm laborer who, having won £1,000 in a lottery, goes about seeking a wife. As he is an awkward lout all the girls refuse him—that is, all but a poor little drudge who long has loved him from afar. Anon it is shown that Off hasn't won anything at all. It was a false report. The poor rustic is then mocked by all and sundry—that is, all except the little drudge, and so there is a happy ending after all. The little piece, well played at the Haymarket by Sydney Valentine and Dorothy Minto, forms an agreeable prelude to The Man from Blankney's, wherein Charles H. Hawtrey is still going strong in the name part.

The other production was a new version of The Little Cherub as the Prince of Wales. This piece has been renamed A Girl on the Stage, and is certainly better than the original version. Librettist Owen Hall, however, still goes in for sundry unpleasant lines directed at stage life. This sort of thing is, you must know, quite a hobby of Owen's. The cast is very powerful, including the aforesaid charming Ruth Vincent and those two strong low comedians, Willie Edouin and Lennox Pawle.

Jessie Millward starts a suburban tour of Stanislaus Stange's comedy, A School for Husbands, forthwith. To-night we are bidden to Charles Frohman's presentation of Raffles at the Comedy and Lena Ashwell's production of The Shulamite at the Savoy. Lewis Waller takes over the Lyric on Monday, and Martin Harvey follows him at the Imperial (for one month certain) next Saturday with the new play, Boy O'Carroll, originally called The Rapparee Trooper. H. B. Irving withdraws Mauricette from the Lyric to-night and will next Saturday play Iago to Lewis Waller's Othello.

GAWAIN.

THE AMERICAN PLAYGOERS.

The American Playgoers held their last meeting for the current season at the Hotel Astor on Sunday evening, May 20. Those who have been disappointed at several of the more recent meetings of the society, and especially those who have been perturbed over the exceedingly personal nature of the election controversy, were agreeably surprised to find affairs conducted with more dignity and address than ever before. Perhaps, as Miss Bingham, the President, suggested, the existence of strife and warm internal dissensions must be taken rather to presage vigorous growth than as a sign of approaching dissolution. Certainly a new atmosphere of determination and serious effort pervaded the entire assemblage, and this final meeting may be taken as a criterion by which to judge the gatherings of another year.

Miss Bingham, appearing for the first time since her re-election to her executive position, earnestly declared that her heart was in the association. "I consider it an honor indeed to be elected President," she said, "because there are others in the society who know much more of club life. We cannot afford to rest even in the hot weather, and the seven or eight necessary committees are now being selected by the Governing Board. During the Summer I suggest that you gossip about the playgoers, and I wish each one of you would pledge himself to bring in several new members before Autumn. The responsibility lies with you as well as with the officers. We want to make this baby a giant—and we're going to do it."

Walter S. Logan, chairman of the board, once more emphasized the point that the society was essentially a club of playgoers, even though the President and first four Vice-Presidents were all actively in professional work as players or writers. "The managers have their Trust," he continued; "the actors have their Players' Club and the Lambs' Club; the writers have their Dramatists' Club. But this is the first time the playgoers have ever successfully organized in America—and something should come from it. It is high time for the playgoers to put aside their modesty and assert themselves. After all, the audience is the base of the theatrical pyramid. The stage must do its part in pushing civilization forward. If what the managers produce is not what we want we can send it back to them; plays of which we do not approve we can hurl back at the playwrights. Playgoers can control the theatre better than legislation or any other force. I conceive this betterment of the stage to be the purpose for which our club was organized."

Mr. Warner believed that the purpose of the society was somewhat less specific, admitting that he sided with a minority of the board. "This is not a political, religious, or artistic association with a definite aim," he argued. "We come together principally for the pleasure of the meetings—which is possibly just a way of saying that the aim is sugar-coated. 'The most interesting study,' as some one has said, 'is the study of man—especially woman.' All who seek to study nature observe the stage—which offers the most condensed picture of human life. Just because it reflects life its painful and evil tendencies are almost as strong as its desire for better things. A study of the theatre is an education, even if it be unconsciously acquired. The manager can never positively foretell whether his production will succeed; the actor is always uncertain as to his impersonation, and the critic has the hardest job of all—because he has to tell people what they think and then sometimes has to explain two or three days later why they don't think so. There is no man here who believes himself so gifted that he can individually improve upon work done by the masters before his time. Yet this association cannot but mean added sympathy among those who believe the stage to be the best medium of culture."

John S. Crosby declared that the education of the stage was not necessarily didactic, but that the theatre could teach while amusing the public. He advocated Sunday performances, in order that every one might have an opportunity to attend. Father Talbot Smith, citing the injustice done great men by such slanderous pictures as that of the friar in Richelieu and Cardinal Ximenes in The Sorceress, argued that the chief end of the society should be to make plays better than at the present moment. "Let the playgoers be prepared to give the right tip at the right time," he said. "Managers and actors all need instruction as much as they need our dollars and applause."

Between the longer speeches recitations were given by Miss Campbell, Mr. French, who told a French-Canadian dialect story, and Mr. Lincoln, who was more laughable than ever in a fervid exhortation containing nothing more than the letters of the alphabet and which was supposed to represent the younger Mr. Rockefeller holding forth to his Bible class. After the formal session was brought to a commendable conclusion the entire gathering did full justice to an ample supply of refreshments.

PLANS OF MANAGERS.

James K. Hackett has obtained the American rights to a three-act farce entitled Brown at Brighton, by Fenton Mackay and Walter Stevens, which was produced two years ago in London. The farce will be presented in New York next season.

The Shuberts announce for early production next season The Snow Man, a [illegible] play by Reginald De Koven and Stanislaus Stange, a comic opera by Julian Edwards and A. J. Kaltenborn, and a musical comedy by Ludwig Englander, Joseph Herbert, Skinner and [illegible].

TELEGRAPHIC NEWS

CHICAGO.

Nat Goodwin Scores a Success—Chicago Musical College—Burglar's Daughter.

(Special to The Mirror.)

CHICAGO, May 21.

Nat Goodwin, with an unusually satisfying company, has been doing the new playlet by Paul Armstrong, In a Blaze of Glory, and the De Mille farce-comedy, The Genius, at the Illinois. His acting in the curtain-raiser is far more to his credit than his familiar kind of comedy in the play, but the people seemed to like both equally well. The wreck from the Bowery appears only on his cot in the hospital, surrounded by the best that science, municipal benevolence and immediate human interest of sympathetic people can supply. A big bunch of roses faces the expiring man as his head is raised from the pillow by a nurse. He talks about the Bowery and his grand finish. It is a great little play, and Mr. Goodwin makes the derelict a great little bit of acting. There was lively applause at the close, but the man was dead and the actor would not shock his own artistic sensibilities or those of others by appearing. In The Genius, for comedy effect, this fine sense was often violated, but the people were ready to laugh. As the Genius the comedian has many opportunities for ingratiating himself in the good old way; also several chances for serious bits which he executes most clever.y. Close to the leading part in merit are the German musician by Nell O'Brien and the French painter by Robert Paton Gibbs. Edna Goodrich gave the model remarkable beauty and just the right temperament. There was little fault to be found with any of the other parts, which included Gordon Johnson as McGongle, the sculptor, H. Cary Livingston as Farquhar, Mrs. Louise Rial as Mrs. Van Duzen, Suzette Jackson as Lily Scott, Evelyn Walls as Miss Trevor, and Suzanne Perry as Josephine Van Dusen.

D. E. Lester has sued Thomas Dixon, Jr., author of The Clansman, for $50,000 damages, as a result of the interruption of Mr. Lester's tour of The Ku Klux Klan last Spring.

Walter Law, who was with Pretty Peggy, has closed his tour of Man's Enemy and gone East.

Percy Hammond says in the *Post* that James Duff is in correspondence with the management of the Chicago Opera House to revive some of the old favorite Daly imported musical comedies, beginning with The Geisha.

Katherine Nugent, who was in The College Widow company when it opened here this Spring, shone brightly as an imitator at the Majestic last week. Her best number was an imitation of herself as the landlady's daughter in The Widow.

Ferry Corwey's musical and clown act, with its excellence of the Old World, was enthusiastically received by the Haymarketers.

Wingfield, Rowland and Clifford are completing arrangements to open their new acquisition at Racine about the middle of August. The remodeled house will be called the Racine.

Thomas W. Pryor, formerly of the Schiller Theatre, is in full charge of the publicity bureau of the White City.

The Academy closed for the season on Saturday; the Bijou will close its regular season on June 3, when The Old Clothes Man will complete its week there. The season of the Bijou Stock company, with Selma Hermann as leading woman, Maud Campbell as soubrette, and other well-known members, will open in June 17 with Wedded, but No Wife.

A stock company once more is occupying the Howard.

Herbert Duce was due the latter part of last week as new resident manager of The Garrick.

Thomas Meighan, the half-back of The College Widow, was out of the cast several performances on account of illness, but returned before the close.

William Castle, the tenor who became famous during tours with Emma Abbott, will stage and direct a production of Fidelio by students of the Chicago Musical College on May 22 at the Auditorium. Herman Devries will perform a like service for the production of Carmen at the Auditorium a week later. Both are members of the faculty of the Chicago Musical College.

The Marlowe was closed for the season last week by Manager Marvin, with a successful production of Dr. Jekyll and Mr. Hyde.

Charles H. Bowers, the baritone of Three Graces at the Chicago Opera House, now has two vocalists in his home. The youngest arrived last week, a boy, weighing nine pounds.

Victory Bateman opened her engagement as leading woman at the Bush Temple last week in Opie Read's Starbucks, and received much favorable attention in the reviews of the production.

Manager William Hull, of The College Widow, left yesterday for New York city, where he lives, and to which he has not been nearer than Chicago since last July, when he came here ahead of what proved to be the record run of the season.

Manager Will J. Davis, of the Illinois, says the bookings for next season are virtually complete and intimates that the conventional musical comedy, with its unnatural and exaggerated characters, skirt-flirting and leg-bombarding, overdrilled and loud-voiced choruses, will be conspicuous by its absence.

Willis Hall, leading man of the Marlowe Stock, has been re-engaged for next season, together with all the other members of his company, except Louise Carter and Mr. Tobin.

Hattie Richardson's excellent voice is the hit of The Burglar's Daughter and wins her many recalls. She gives a very neat performance of the Maid. Lee Beggs as Hallock is a good heavy and Albert Denler digs a good many laughs out of the Valet. Frank Durant is good as Red and Charles Marston as Rivers.

David Kessler, Samuel Tornberg and the Thalia Theatre Yiddish company drew good houses at the Academy last week in Kol Nidrey, Russian Jew in America and Magda.

Recent engagements through Milo Bennett's include Hattie Bernard Chase, Brian Darley, D. V. Murdock, Julia Gray and George F. Castleden, with Broadway stock, St. Louis; A. W. Fordyce with Johnson, Combs and Dutton; George A. Wood and Jack Donovan with Little Outcast; Ethel Jordan with Royal Slave; Bessie Dean, Fritz Adams and Ada Zell with Heisman stock, Atlanta; Mr. and Mrs. George Olmi with Suburban stock, St. Louis; Frank de Vernon with Rebecca Warren stock at Indianapolis; Mr. and Mrs. Frank de Vernon with As Told in the Hills next season; Alice Lovelace, Bert Herbert and R. F. Bartlett with Howard stock; Trixie Lewis with Aristocrat Tramp company; Raymond Whittaker with Long Beach stock, Los Angeles; R. E. O'Connor with Livingston stock, Peoria; Bertie Bartram with Marks Brothers stock; Allen Kelley, Will Burnett, Mr. and Mrs. Harry Adams in stock at Cedar Rapids; Effie Hext with Baker stock, Rochester, N. Y.; Frederick Bernard with Broadhurst and Currie's The Coward; Gus Mortimer, Mabel Florence and Julia Stuart in stock at Ogden, Utah; Edith Forrest, Sarah Cameron, Thomas J. Keough, Edith de Valmeseda, W. H. Reynolds, George A. Beane and Mark J. Elliston with Brown's in Town.

In To Be Buried Alive, at the Alhambra last week, Edna Earlie Lindon, formerly leading woman of the People's, gave a good performance of a rather commonplace role, and Irving Southard did Gorton, the bad man, capably. P. S. Whitman made a success of his comedy part, and Stanley Walls played the old switchman well. The musical specialties by Edward Settle and the Carleton Sisters pleased.

The bills this week: Grand Opera House, Prince Chap; Illinois, Nat Goodwin; Garrick, Louis Mann and Clara Lipman; Studebaker, Student King; Colonial, Forty-five Minutes from Broadway; Chicago Opera House, Three Graces; McVicker's, The Coward; La Salle, The Umpire; Great Northern, Brown's in Town; Columbus, Anne Sutherland stock in Camille; People's, Rip Van Winkle; Bush, Children of Men; Bijou, Little Outcast; Alhambra, Scotty.

It is announced here that Edward Abeles, now playing a Chicago engagement, has just received the manuscript of Brewster's Millions, a dramatization of George Barr McCutcheon's novel by Frederic Thompson, of Thompson and Dundy, the Hippodrome firm. Mr. Abeles is to star in the play under Thompson and Dundy's management next season.

Oscar Eagle, of Mrs. Wiggs, and Mrs. Eagle have joined a stock company at Toledo. Mr. Eagle will be stage director.

Business Manager Samuel Gerson, of the New Theatre, says applications for all kinds of positions are pouring in, but will not be taken up until September.

Clay Clement and our post, John McGovern, are deep in the details of the forthcoming elaborate production of Sam Houston, in which Mr. Clement expects to make the hit of his life.

The season of one of Rowland and Clifford's Dora Thorne companies closed with a battle at Champaign, Ill., about a week ago. Students raised a riot and tried to storm and capture the theatre. The army of 1,000 youths was met by some determined veterans from the theatre working staff and a number of students went to the hospital. The play went right on in spite of broken glass and missiles on the stage, which kept the actors dodging.

R. E. Magnus, who successfully toured in Everyman, has joined the Frank Maples Stock for the season. Bertha Downing also has joined the company. They play juveniles.

Edgar Murray, of the People's Stock, has been re-engaged for next season.

Nathan Johnson, who has been one of the managers of the Avenue this season, has secured the White City Theatre at Sheboygan, Wis., for the Summer, and Pearl Evans, a young Chicagoan who has been singing illustrated songs with much success at the Avenue, has been engaged for two months at the Sheboygan theatre, beginning on May 30.

The International, formerly Cleveland's, closed last night. W. S. Cleveland said the house might reopen soon for a preliminary season of attractions not often seen in Chicago, and that the theatre would reopen in the Fall under the International management. Alterations are to be made, he said, which may go so far as to place the house in class V—that is, regular theatre class, with steel curtain, etc. Mr. Cleveland said he would remain at the International indefinitely, but had a project for a new theatre in hand and might devote most of his attention to that next Fall.

OTIS COLBURN.

BOSTON.

Houses Closing for the Summer—Margaret Anglin—Grace George—Notes.

(Special to The Mirror.)

BOSTON, May 21.

Very appreciable moves toward the end of the regular season have been made, and the unexpected arrival of a hot wave last week knocked into bits the little good business that was left. The Boston closed with A Yankee Circus on Mars considerably earlier than Bostonians had anticipated, the Park reopened with San Francisco moving pictures and closed after five nights, and the Hollis will be dark after to-night. Two more houses will fall into line this week, and possibly a third, everything depending upon the weather and the business.

Nance O'Neil stays over in Boston for one extra performance, to take a testimonial which was asked by many of her Boston friends when they found that all her property had been destroyed in San Francisco. She had a good audience and played the sleep walking scene from Macbeth, the curse scene of The Jewess, the third act of Camille, the same act of Magda and the finale to the second act of Oliver Twist. She will now start off on the New England circuit for a brief tour of the leading cities. The chief feature of her closing nights here was a revival of Oliver Twist in the palmy days, blood and thunder version which seemed woefully old-fashioned after having seen the Beerbohm Tree version so recently.

Grace George is in the second and last week of her engagement at the Colonial, and after its final presentation here The Marriage of William Ashe will go into retirement.

Margaret Anglin has been praised most lavishly and equally deservedly for her excellent work in Zira at the Majestic.

John Craig is just in his element as the hero of Too Much Johnson at the Empire, and his first appearance as the leading man of the stock company at that house was made a decided event for that house. Mr. Craig's advent at the Empire gives much added strength to the new stock company there and gives promise of much for the Summer season.

Comedy revivals will mark the closing fortnight of the dramatic stock company at the Castle Square, and then will come the comic opera company for the hot weather period. The first of the comedies was Christopher, Jr., which had a capital cast, with Howell Hansel and Lillian Kemble especially well placed in the leading characters.

In decided contrast with the comedy offerings of the other stock companies in town was the work at the Bowdoin Square, where a Shakespearean play, the first that this house has seen in a long time, was given in effective fashion. It is no small task for players almost exclusively identified with melodrama to take up a piece like The Merchant of Venice, but the players proved themselves to be possessed of unquestioned skill along their new lines. Charlotte Hunt was a refined and effective Portia, and Henry Alexander as Shylock gave a strong impersonation, as did Charles Miller in the character of Bassanio.

The Stolen Story enters upon its third week at the Tremont to-night and continues its effective presentation of the melodrama of a newspaper office, for there is enough concentrated excitement in the second and fourth acts of this play to make a dozen ordinary plays.

The Fays still continue at the Globe with their exhibition of mysterious powers, which have been as yet unexplained by any of the Boston psychic students who have seen their show. The supplementary features of the bill are all changed this week for the final week of their stay here.

H. T. Parker, of the *Transcript*, has sailed for Europe and will be gone all Summer.

Carlos Wilson, who died at his home in this city on Monday, will be missed by many of the profession, for his apartment was the mecca of all actors interested in Napoleon. With Lucius Poole, the famous collector of dramatic material, who died recently, he had occupied rooms at a South End lodging house for thirty years. He had the largest collection of Napoleana in the United States, and his walls were decorated with pictures presented to him by Francis Wilson, Charles S. Abbe and other players.

Thomas E. Shea has been in town all the past week visiting friends and relatives after the conclusion of his tour. To-day he left for his Summer home at Belfast, Me., where he will remain until late in August.

Alice Hastings repeated the success which she made at the Colonial matinee in The Grandmammas of Honoré when that French-Canadian dramatic was repeated at the Café Chantant for the Boston University School of Medicine last week. Theodore P. Koch also renewed success as the old Canadian.

Howell Hansel's yacht, the *Yankiana*, is now in the water and much is expected by her owner during the Summer.

Lorin F. Deland, one of the managers of the Castle Square, has recently returned from a pleasant automobile trip to Maine.

William Harris was in town to see the opening presentation of the moving pictures of the San Francisco fire, at the Park, and then went on down to Maine to enjoy a fishing trip.

George W. Magee, manager of the Grand Opera House, is going to spend the greater part of his vacation in Europe.

John Osborne, of the Boston box-office force, has been engaged to go to New York as treasurer of the new Astor, for Wagenhals and Kemper.

John C. Peebles, who has been resident manager of the Stair and Havlin house in Buffalo, has returned to his home in this city for his Summer vacation.

Margaret Anglin will give a decided novelty for the third and last week of her engagement at the Majestic. With Henry Miller, also in the cast, she will present Young Fernald, by Evelyn Greenleaf Sutherland and Beulah Marie Dix, its first production on any stage. After her season she will go to Maine, where she is the owner of an entire island, and will pass her entire vacation in absolute rest.

Henry W. Savage will give the initial offering of his Summer season at the Tremont, Harry Bulger, in The Man from Mars, on May 30. The house will be closed for two nights after the departure of The Stolen Story.

Buster Brown will be given a long engagement at the Globe, opening next week.

Josephine Bartlett is one of the latest additions to the Summer opera company at the Castle Square. The first work to be produced will be The Mikado.

Ben Greet and his Woodland players are coming back to Boston for four open air performances of Shakespearean comedy, to be given at Chestnut Hill, on the spacious estate of Mrs. John Lowell, in aid of St. Monica's Home for Colored Women and Children and the Massachusetts Infant Asylum. The plays will be As You Like It, on May 28, matinee; The Tempest May 28, evening, and 29th matinee, and Midsummer's Night Dream May 29, evening. The business details are in charge of Vincent T. Fetherston, of the Hollis. When Mr. Greet gets back to London this Summer he is going to give an *al fresco* performance before the King by special command. That will make all the anglomaniacs of Boston tumble over themselves in their eagerness to see these theatricals.

The Castle Square is going to have a Summer opera season with weekly changes of bill. Familiar works will be revived by such favorites as J. K. Murray, Clara Lane, Hattie Belle Ladd, George Shields, Lyman Wheeler, and Bessie Fairbelm. The house will be under the personal direction of William C. Masson and J. J. Jaxon will be in charge of the stage. The first performance will be given on June 7, or immediately after the departure of the dramatic stock company, which will return for its next Winter season on Labor Day.

Sarah Bernhardt is coming back to Boston for two rare performances. On June 9 Camille will be the matinee bill, and in the evening she will play scenes from Frou Frou, Hamlet, La Sorcière and Phèdre.

JAY BENTON.

PHILADELPHIA.

The Tourists Produced—Bernhardt to Return—Rosalie—County Fair—Ben Greet.

(Special to The Mirror.)

PHILADELPHIA, May 21.

Though the season for the majority of our first-class theatres is over, the Shuberts, at the new Lyric Theatre, this evening made an important musical production, The Tourists. R. H. Burnside and Gustave Kerker are responsible for the music and libretto, which is in two acts, with the following plot: The scenes are laid in British India, where a party of American tourists are traveling under the patronage of an eccentric millionaire, who has several charming daughters whom he is anxious to have marry "titles." The favorite daughter is very much in love with a rich young American, whom the father has never seen and believes to be penniless because his fortune is controlled by his guardian, a typical, thrifty, Down East Yankee schoolmaster. The young man, learning that the party is to visit Rangapang, runs away from his guardian and introduces himself at the hotel as the Duke of Plymouth. His ruse works successfully until his tutor arrives on the scene. This individual is about to spoil everything when he runs across one of his several wives, who is the chaperon for the young ladies. As the schoolmaster has committed bigamy, the young man upon gaining this knowledge compels the tutor to be silent and later on compels him to impersonate an East Indian Rajah. When one tries to realize the eccentricities of a Massachusetts "Yank" endeavoring faithfully to portray the ceremony and pomp of an Oriental potentate, the ludicrous complications caused by his ignorance of the customs may be easily imagined. The young man secures control of his fortune and the girl he loves, besides finding favor in the father's eyes, and the schoolmaster is freed from his perilous predicament.

The scenery and costumes were very pretty and costly, and the musical numbers well written and well performed. To judge from its reception this evening The Tourists is one of the genuine hits of the season. It will remain here for two weeks, and closes a very successful season. The cast includes:

John Duke	William Hodge
Timothy Todd	Richard Golden
Benjamin Blossom	Phil H. Ryley
Gopal Singh	William Pruette
Askeema	George A. Schiller
Noorlan	Howard Chambers
Loofah	W. H. Denny
Kalih	F. Kek Shilling
Jambo Bee	Albert Froom
Dora	Julia Sanderson
Katherine	Mabel Wilbur
Dorothy	Edna Chase
Eleanor	Edna McClure
Letitia Hemmingway	Della Niven
Princess Cholulu	Estelle Wentworth
Archie Lawrence	Jack Henderson
Reginald Wilberforce	Robert Algier
Gregory Marston	Fred W. Cousins
Theodore Washingham	Philip Leigh

Madame Bernhardt will give a farewell entertainment in this city on June 7 at the New Lyric Theatre, appearing in a composite bill composed of one act from four of her popular dramas.

The Broad Street Theatre, Walnut Street Theatre, Chestnut Street Opera House, Standard Theatre and Eleventh Street Opera House are already closed for the season.

Rosalie continues at the Chestnut Street Theatre to fair returns. By the time they get through improving the plot and adding new specialties the parent will not be able to recognize his offspring. Rosalie remains until further notice and will be taken to Atlantic City for a Summer run and on the road for the coming season.

The Garrick Theatre presents Anna Eva Fay in her mysterious performance, this being the fourth and last week of her season. The following specialties fill in the programme: Stuart Barnes, Catharine Hayes, May Stuart and Sybel Johnson.

This week closes the most prosperous season in the history of the Grand Opera House. Arizona, that played the People's Theatre last week, is transferred here.

Checkers continues to paying business.

In a Woman's Power, with T. S. James and Louise Repley in the prominent roles, is the announcement for the week at the National Theatre. This is likely to be the final week of the season.

Montana, a new Western melodrama from the pen of Harry D. Carey, who also interprets its leading role of a big-hearted ranch foreman, is a good card this week at the Girard Avenue Theatre. Jane Dore in A Mad Love is announced for May 28.

Deserted at the Altar holds the week at the People's Theatre. Stetson's Uncle Tom's Cabin comes on May 28 for the final week of the season.

Blaney's Arch Street Theatre for the last week of the season presents Nell Burgess in The County Fair, with the usual success. The house will receive many improvements during the Summer.

Hart's Kensington Theatre Stock company appears in Wife for Wife, with an exposure of spiritualism between the acts. Jim the Penman is billed for May 28.

Ben Greet's Woodland players, on the University of Pennsylvania grounds, are to give two performances daily, on May 23, 24, and 25.

Forepaugh's Theatre Stock company, with Eugenia Blair, retained for a third and final week, is appearing in Sapho. Bertha Creighton in Camille is the attraction for the week of May 28.

Out Door Attractions: White City, Philadelphia's Dreamland (formerly Chestnut Hill Park), opens for the season on May 26; Woodside Park, with Wheelock's U. S. Indian Band, opens on May 26; Philadelphia Annual Horse Show, at Wissahickon, comes May 28 for one week.

S. FERNBERGER.

ST. LOUIS.

Julie Bon Bon—Nellie Stewart's Company—Milton Nobles at the Suburban—Notes.

(Special to The Mirror.)

ST. LOUIS, May 21.

Two surprises of quality closed the regular season at the first-class houses Saturday night, when the last performances of Sweet Nell of Old Drury, at the Olympic, and Julie Bon Bon, by Louis Mann and Clara Lipman, at the Garrick, were given. Nellie Stewart is a wonderful actress. She possesses a clarity of style and an alertness of manner peculiarly her own. Her work last week was not the full measure of capacity, and she created the impression that she has great reserve force. The Musgrove players who supported Miss Stewart proved themselves to be a likable lot, earnest, well-conditioned, and enthusiastic. The production was beautiful.

Louis Mann came into his proper share of public approval as Jean Poujol in Julie Bon Bon. The man's skill at character-drawing was a revelation to many. Not one whit behind him was the Julie Bon Bon of Mann's gifted wife, and by far the larger part of the cast received individual mention in the newspapers. But indoor theatricals got a hard set-back last week, hard enough to convince some local managers that there is no money and much useless work and worry in the attempt to prolong the St. Louis season beyond the first week in May.

The Olympic is putting in an extra week with San Francisco earthquake and fire pictures.

Suburban Garden began the season yesterday afternoon with Milton and Dolly Nobles in From Sire to Son. Few enterprises of the kind were more favorably noted in advance than the undertaking of President Oppenheimer's Lyric Amusement Company to turn the Suburban pavilion into a first-class Summer theatre. Before the advent of Mr. O. the Suburban came near going out of business. To-day it stands to make more money than any two open air resorts hereabouts. Two big crowds enjoyed the Nobles' comedy-drama and the scene-painters did wonders with the dress of the piece. As for the stock company, its members played together in a way to suggest long association, when, as a matter of fact, the company has been gathered from many points and drawn from many lines of work. Love and Law follows and then for the first time on any stage of the kind Milton Nobles' The Whirlwind's Harvest, the bill for the last Nobles week to be announced later.

At West End Heights the ambitious Ethel Fuller is soaring to a new pinnacle in attempting spectacular melodrama, her choice this week being The Girl I Left Behind Me. Soldiers, horses, and a military band are among the accoutrements. The performance looks as if viewed through the small lenses of an opera-glass—dim, in fact, diminutive; but all concerned try earnestly, Ethel Fuller the hardest.

Undismayed by recent failures, the indefatigable Yiddish impresario, E. A. Relkin, brings us another Thalia Theatre instalment of players, this time to the Grand Opera House. The cast is headed by David Kessler, and with him are Samuel Thornberg and others of good repute. The repertoire is the Jacob Gordin plays, The Russian Jew in America and The Charlatan, and Manashe, a story of Jewish life in Roumania by the Roumanian author, Roneti Roman. Later on Relkin is to try Havlin's and some other house.

Oscar Dane had the crowds in his week's essay of Dr. Jekyll and Mr. Hyde at the Imperial, and yesterday began his second and last week with a Danish version of East Lynne, which is preceded by his one-act play, Ye Golden Past. Katherine Tabor undertakes the lachrymose heroine of the late Mrs. Henry Wood's fiction and Mr. Dane's company provides adequate support.

Bafunno's Band is making the welkin ring and blowing holes into it at Delmar Garden previous to next Sunday's regular opening with The Isle of Champagne.

As Told in the Hills, a drama of Western life, is on at Havlin's. Gus Neville, Jack Sherman, James F. Green and others are in the cast.

To-morrow night at the Odeon the last of the Amphion Club concerts takes place under the direction of Alfred G. Robyn. Emilio de Gogorza, baritone, and Rosa Zamels, violiniste, are the soloists. Mr. Robyn's young men have their best programme, and the quality of the two previous endeavors leaves no doubt as to the general excellence of the offering. Mr. Robyn has comprehensive plans for the coming year, and fortunately there seems to be no lack of support to carry them out.

Grace Van Studdiford bade good-bye to St. Louis last night, singing at the Alps. Her itinerary lies along a wide vaudeville circuit, and it will be some time before home audiences hear her fine voice again. Mrs. Van Studdiford was succeeded to-night by a local organization, the Kellogg-Haines quartette, composed of Julia Bruer, Jeanette Fodde, John Eichenberger and W. A. Goldberg. Herr Rosenbecker is making good programmes, and the Sunday afternoon coffee concerts are fragrant and melodious intervals.

At the Century next Friday night and Saturday afternoon there will be two performances of a juvenile play. The Necromancer, wherein "a fanciful story will be employed as the vehicle for the introduction of numerous songs and dances in which forty children participate." All of the forty are the children of well-known society folk, and Jacob Mahler, the eminent terpsichorean, will put the little ones through appropriate paces.

Edwin Pope's mercantile and bucket-shop persiflage, July Wheat, is ready for its annual harvest on May 24, at the Century. The beneficiaries are the first battalion of the second regiment uniform Knights of Pythias.

At Forest Park Highlands there is a notable musical event in the engagement being played by the Mexican National Band, under the command of Captain E. Payen, who is now the Patrick Sarsfield Gilmore of his native country. In the pavilion the programme calls for the Avon comedy four, Rosaire and Doretto, comedy acrobats; Powell, the magician; Louise Brehany, vocalist; Mildred Flore, slack wire, and San Francisco horror pictures on the kinodrome. Charlie Salisbury first called the machine the polyscope. He is able, among many other accomplishments, to give the mutoscope another name each week.

Mannion's Park, the South Side resort, is open with the following: James F. Dolan and Ida Lenhar, in The High-toned Burglar and The Wire Tapper; Duchess Gertrude Dudley, singing comedienne; Berger Brothers, comedy acrobats; Hatch Brothers, musical comedians, and Tom Gillen, juggler.

The story that Manager George W. Floyd is to be appointed Superintendent of Parks is denied by Mr. Floyd, whose plans, now that the Garrick is closed, have not yet taken shape.

RICHARD SPAMER.

CINCINNATI.

Mrs. Carter in Adrea and Zaza—Grand Closes with The Virginian—'Frisco Pictures.

(Special to The Mirror.)

CINCINNATI, May 21.

Mrs. Leslie Carter drew good audiences to Robinson's last week, despite the heat, and her Adrea and Zaza were much enjoyed.

The season at the Grand came to an unexpected close on Saturday night, with the final performance of The Virginian by Dustin Farnum and his clever company. Nellie Stewart was to have appeared there this week in Sweet Nell of Old Drury, and a large number of advance orders had been booked, when Manager Musgrove wired from St. Louis canceling the date, owing to the extreme heat. The Australian star's tour closed in that city on Saturday.

A perfect epidemic of pictures of the San Francisco catastrophe is in evidence here, not less than five or six exhibitions being advertised in different parts of the city, but the most pretentious and satisfactory are those shown at Heuck's, which house was reopened for that purpose. These will remain as long as people can be induced to remain indoors during this midsummer weather.

Vessala's Band is enjoying good patronage at the Zoo.

H. A. SUTTON.

PITTSBURGH.

Return of Mexicans—Bernhardt to Appear—Buster Brown—The Virginian—Parks.

(*Special to The Mirror.*)

PITTSBURGH, May 21.

Thousands of Knights Templar are here to take part in the annual conclave of the State of Pennsylvania, and many strangers have been attracted to see this great event, which will last until Wednesday. Therefore the playhouses and parks will be greatly benefited, as has been shown to-day and to-night.

Buster Brown, played by Master Gabriel and his large and efficient company, began an indefinite run at the Alvin to-night.

After being dark for a week, the Belasco reopened to-night with a return of Mexicans. Christie MacDonald, Louis Harrison and Joseph Herbert head the large and splendid company, and the production is about the same as seen here earlier in the season. This is the closing week of the season. Sarah Bernhardt and her company will give one performance at this house on June 2, and will present an act of each of the following plays, L'Aiglon, Hamlet, Frou Frou and Camille.

Williams and Walker and their colored aggregation began their second and last week at the Bijou to-day in Abyssinia, which drew crowded houses last week. Next week comes The Factory Girl.

At the Nixon The Virginian made its debut in this city to-night before a large audience. Dustin Farnum heads a very good company, and the production is a worthy one. Richard Carle in The Mayor of Tokio follows next week, and a week later The Clansman will close the season.

The New York Stars is the week's attraction at the Gayety. The Golden Crook returns next week and will close the season of this house, which has been a very successful one under the local management of James E. Orr.

This is the last week of the season for the Academy, where The High School Girls entertained large audiences to-day.

The Banda Rossa holds the band pavilion this week at Luna Park, and Hill and Silviany, equilibrists, are the chief open air feature.

Dream City, the new park located on the outskirts of the city, will open on Memorial Day.

The Nixon will open its second annual season of light operas early in the coming month with Robin Hood.

ALBERT S. L. HEWES.

BALTIMORE.

Ben Greet's Players—Florodora as Summer Opera—Sis Hopkins—Melodrama—Parks.

(*Special to The Mirror.*)

BALTIMORE, May 21.

John C. Fisher's Florodora company will pause on its way from Cuba long enough to give a week of that popular opera at the Lyric. This is in the nature of an experiment, as Summer opera has not been tried at that house for several years. The two weeks' season of the Metropolitan Grand Opera House orchestra closed on Saturday night, when the orchestra and its popular conductor, Nahan Franko, were given an ovation by an audience which completely filled the auditorium.

Ben Greet's company this afternoon presented Twelfth Night at the Catonsville Country Club casino. This evening A Midsummer Night's Dream was given in fine style. To-morrow we will have As You Like It and The Tempest. The plays are given for the benefit of the Country Home for Children.

Rose Melville is again seen in her quaint and amusing character, Sis Hopkins, at the Auditorium. Though the star is surrounded by a competent company, there is an evident lack of interest when she is off the stage. The Thalia Theatre Yiddish company will follow.

The well-known sensational melodrama, Escaped from Sing Sing, again holds the stage of the Holliday Street, after an absence of several years. It is presented by a fair company, and is realistically staged. At the close of the week it will give place to Ernest Hogan in Rufus Rastus.

A Mad Love is offered to the patrons of Blaney's. Jane Dore is seen in the principal role. In a Woman's Power is the underline.

Messrs. Schanberger and Irvin, the new lessees of Electric Park, have made extensive improvements, and have inaugurated an amusement season along lines which bid fair to make the resort more popular than ever. The regular season will open May 28.

The Royal Artillery Band gives daily concerts at River View. There are a number of amusement features which tend to make the park attractive.

HAROLD RUTLEDGE.

WASHINGTON.

Odette Tyler Stock—Columbia Theatre Stock in Liberty Hall—Luna Park to Open.

(*Special to The Mirror.*)

WASHINGTON, May 21.

The Odette Tyler Stock company continues successfully at the Belasco, where the uniformly excellent presentations are meeting with the approval of large audiences. For the current week the offering is that Clyde Fitch play of Western ranch life, The Cowboy and the Lady, given in admirable form, displaying the versatility of the players in a most pleasing light. Next week the bill will be The Adventures of Lady Ursula.

The Summer season of Guy Standing, heading the Columbia Theatre Summer Stock company, enters upon its fourth successful week. Liberty Hall affords the principals of this popular organization opportunities that tell. W. H. Crompton is the quaint and kindly old English bookseller.

At the Academy of Music the melodrama, Tracey, the Outlaw, opens to a fair attendance. Rose Melville opens next Monday for the closing week of the season in Sis Hopkins.

Luna Park opens next Monday, after months of preparation by the Ingersol Company of Pittsburgh. Forty acres of attractive highland, overlooking the Potomac River and Washington city, have been converted into an immense amusement resort at a cost approaching $350,000. Thirty attractions of varied character are housed in that number of separate buildings. Among the theatrical people who have concessions at this new Summer amusement resort are John Lyons, manager of the Academy of Music; Ira J. La Motte, of the Majestic, and Carrol H. Dykeman, treasurer of the Lyceum Theatre.

JOHN T. WARDE.

SAN FRANCISCO BENEFITS.

On Friday and Saturday evenings, May 11 and 12, the Comedy Opera Club, of Staten Island, gave an excellent performance of The Beggar Student, at the rooms of the German Club. The proceeds went to the San Francisco relief fund, to be disbursed by the Red Cross. Amateurs in Omaha have given four performances of a comic opera, The Mandarin, at the Royal Theatre, for the assistance of those afflicted by the California disaster. In the cast were S. S. Hamilton, Mabel Leackey, Gretchen Emery, Allee Winspear, W. H. Smith, G. W. Long, Walter Sulhoff, Max E. Weber, Lou J. Traynor, C. J. Francisco, W. Woods, and Hazel Livingston. S. S. Hamilton as the Mandarin and Hazel Livingston as Yung Shi proved to be the bright particular stars of the production. The opera is in three acts, with words by C. F. West and music by Fred Edmunds.

Lorraine Hollis gave her benefit performance of Forget-Me-Not at the Berkeley Lyceum, New York city, on Saturday, May 19. Miss Hollis was a native of the Golden City and her mother and daughter were there during the catastrophe. Associated with her in this performance of the play, in which she has appeared more than six hundred times, were Neva Harrison, Harry English, Lucille A. Rogers, Seth C. Halsey, Mrs. Wara W. Wolfe, Francis M. Verdi, Mrs. Julia Bernhardt, Maurice Cass, and Margaret Ethredge.

THE TRUST HIT AGAIN.

The Appellate Division Denies Writ of Prohibition—Unanimous Opinion.

The Appellate Division of the New York Supreme Court affirmed last Friday the order made by Supreme Court Justice Davis denying the application of Myer W. Livingstone, bookkeeper for Klaw and Erlanger, for a writ of prohibition to restrain Special Sessions Justice Wyatt from continuing the John Doe proceedings instituted in connection with the alleged Theatrical Trust. Livingstone was served with a subpœna directing him to appear for examination and to bring with him books and records relating to agreements entered into between Klaw and Erlanger and others. He ignored the subpœna and applied to the Supreme Court for a writ of prohibition, claiming that Justice Wyatt was without power to conduct such a secret proceeding, or to summon witnesses. The application was denied by Justice Davis, but proceedings were stayed pending appeal.

The opinion of the Appellate Division was unanimous, and was written by Justice Frank C. Laughlin, Justices George L. Ingraham, Chester B. McLaughlin, John Proctor Clarke and James W. Houghton concurring. The opinion in full, with the exception of the references cited, follows:

Opinion of the Court.

Appeal by relator from an order of the Special Term of the Supreme Court denying his application for an absolute writ of prohibition on the return to an alternative writ and the papers upon which the order therefor was granted and vacating the alternative writ.

LAUGHLIN, J.

The petitioner was served with a paper in the form of a subpœna signed by William F. Wyatt, Justice of the Court of Special Sessions of the First Division of the city of New York, commanding him to appear before the said Justice at a time and place specified and be examined on an investigation which was to be made by said Magistrate, for the purpose of ascertaining whether an offense, which he had reason to suppose had been committed, and to bring with him and produce certain books, papers and records in his possession or under his control, of the firm of Klaw and Erlanger, and also the originals and copies of certain and all theatricals agreements entered into between Marc Klaw, Abraham L. Erlanger, S. F. Nirdlinger, J. F. Zimmermann, Charles Frohman, and Al. Hayman, and between them or any of them in the firm of Klaw and Erlanger and certain other persons therein named. The witness neither appeared pursuant to the command of the subpœna nor moved to have it vacated or modified, but he applied for the writ of prohibition for the purpose of prohibiting the Justice from proceeding with the investigation referred to in the subpœna and prohibiting him from compelling or attempting to compel the relator, OR ANY OTHER WITNESS WHO HAD BEEN SUBPŒNAED, to appear or testify.

If, as the relator claims, the Magistrate was proceeding without jurisdiction or the subpœna was void—a question which need not now be decided—he could have disregarded it and have shown the lack of jurisdiction or the inability of the subpœna as a defense should any attempt be made to punish him for contempt, and could obtain his release on habeas corpus. Other witnesses should be left to stand upon or waive their rights. It might be that the Magistrate had jurisdiction even though the subpœna served upon him were void, and that the subpœnas served upon others were valid, or that subpœnas served upon him or others, if void, would be superceded by others which would be valid. On the presentation of sufficient information the Magistrate is given jurisdiction to take depositions, issue subpœnas, and, if the evidence be sufficient, to issue a warrant of arrest. The extraordinary writ of prohibition, by means of which, through the courts, the people assert their dignity to stop proceedings without or in excess of jurisdiction, may not be invoked to prevent an injury or injustice apprehended on the theory that a court or Magistrate may erroneously decide that an invalid subpœna is valid, or that the information is sufficient to give him jurisdiction to proceed if it be not. Some necessity must be shown for the issuance of this high writ. When jurisdiction exists it will not issue to correct or prevent errors of law or procedure, and it will only issue to redress a grievance for which there is no other adequate remedy at law, in equity or by appeal. The Magistrate was evidently assuming to proceed under Sections 148, 149 and 150 of the Code of Criminal Procedure. The petition shows that no information had been presented to him that a crime has been committed, and that therefore he was without jurisdiction. Those allegations seem to have been warranted by admissions made by the Magistrate to counsel for the relator, at that time representing another witness. The parts of the return, however, not denied on the application for the writ absolute must be taken as true and may not be disregarded because the information is not set forth that the Magistrate had before him a sufficient information in writing, charging that a particular specified crime had been committed and charging certain persons with the commission thereof, and not charging the relator therewith, and that the Magistrate had decided that the facts set forth in the information constitutes a crime. We are of the opinion, however, that it was the duty of the Magistrate to keep the information secret, at least until some pressing necessity or urgency arises that may induce a sopering court to require its production.

Section 145 of the Code of Criminal Procedure defines an information as follows: "The information is the allegation made to a Magistrate that a person has been guilty of some designated crime." It is the duty of a Magistrate when an information is laid before him "of the commission of a crime" to examine on oath the "informant or prosecutor and any witnesses he may produce, and take their depositions in writing, and cause them to be subscribed by the parties making them." Section 149 provides that "the depositions must set forth the facts stated by the prosecutor and his witnesses tending to establish the commission of the crime and the guilt of the defendant. It then becomes the duty of the Magistrate, if he be satisfied that the crime complained of has been committed, and that there is reasonable ground to believe that the defendant has committed it," to issue a warrant for the arrest of the defendant. After a defendant has been arrested under such a warrant and brought before a Magistrate, the subsequent proceedings are regulated by the provisions of Chapter VII of the Code of Criminal Procedure, Section 188. The first section in that chapter requires the Magistrate to inform the defendant of the charge made against him. Section 190 provides that Magistrates shall hold such an examination unless the defendant waives the examination. Section 194 provides that on the examination "the Magistrate must, in the first instance, read the defendant the depositions of the witnesses examined on the taking of the information, and if the defendant requests it, or elects to have the examination, must summon for cross examination the witnesses so examined, if they be in the county." On such examination, after the arrest of the defendant, the Magistrate may exclude the public, but must admit the prosecutor and his counsel, the clerk of the Court, and the defendant and his counsel. Section 205 provides among other things that the Magistrate or his clerk MUST keep the deposition TAKEN ON THE INFORMATION, or on the examination, until they are returned to the proper court, "and must not permit them to be inspected by any person except a judge of a court having jurisdiction of the offense, the attorney-general, the district-attorney of the county, the defendant and his counsel and the complainant and his counsel."

If the defendant be held to answer the charge, the Magistrate or his clerk is required on payment of the prescribed fee to furnish a copy of the deposition to the defendant or his counsel, or to permit either of them to take a copy. It is quite plain from this provision that the INFORMATION, although it must be in writing and must charge the commission of a crime by some particular individual or corporation, need not be a deposition sufficient to justify the issuance of a warrant thereon, for if such were the requirement the Legislature would not have provided that the Magistrate, instead of acting on the information, must take depositions, and from them, and not upon the information, decide whether a warrant should be issued. It has been held that the information may be made wholly upon information and belief, which of course would be no legal evidence of the commission of a crime, but was deemed sufficient by the Legislature to set the law in motion.

It is manifest that the ends of justice would often be defeated by the flight of the accused, if the taking of depositions following the filing of an information and before sufficient evidence is adduced to warrant the arrest should be public, and the provision of the Code of Criminal Procedure to which reference has been made clearly contemplates, I think, such depositions should be conducted in secret. The learned counsel for the relator urges that there has been an abuse of power and judicial process, and that therefore the writ should issue.

If a Magistrate should proceed under the provision of the Code of Criminal Procedure without jurisdiction or in excess of his jurisdiction a remedy will be found and afforded by the courts to witnesses or parties prejudiced thereby. If there should be no apparent and adequate remedy perhaps the writ of prohibition would issue, but we see no necessity or propriety therefor on the records in the case at bar.

For the reasons stated the relator is not entitled to the writ and the order should be affirmed.

The matter will probably be taken to the Court of Appeals at once for a final decision. In the meantime the proceedings in Justice Wyatt's court will remain in abeyance.

BERTHA KALICH AT THE KALICH THEATRE.

According to the terms of her contract with Harrison Grey Fiske, Bertha Kalich is now giving fifteen performances in Yiddish at the Bowery playhouse which bears her name. The first presentation occurred on Friday, May 11, and the performances are arranged to extend over a period of three weeks, five appearances being scheduled for the last three days of each week. The reappearance of Madame Kalich among the people who hailed her as a great artist while she was leading woman for Jacob Adler and years before she ever spoke a word of English upon the stage, is a great theatrical event in the vicinity of Grand Street. Her unqualified success in Monna Vanna and Therese Raquin during the past season makes it doubtful whether she will ever again play a regular engagement in the neighborhood where first she gained distinction. The Yiddish population naturally accorded a warm welcome to this remarkable woman, who has suddenly acquired fame as a foremost American actress.

Bertha Kalich chose a programme of three one-act plays—Why Do Men Love? by Jacob Gordin; Sisters, by David Pinsky, another noted Yiddish playwright of New York, and Sisters, by J. L. Peritz, of Warsaw, perhaps the greatest of contemporary Yiddish poets and men of letters. On the printed announcement Sisters appears as a drama in two parts by two authors, and though the characters change, the philosophy is so continuous in its development that the play has at least a psychological unity. The introductory piece, Why Do Men Love? was satire in conception, farce-comedy in representation. The mystery of human affections was most humorously treated by Gordin, whose plot and dialogue were an inexpressible delight to the audience. Jennie Lillianblinn has a tender sentiment for one Leon Fledelberg, to whom she is betrothed; yet she wants to prove that Leon loves her for herself alone and not for her money. To make sure of his affection she sends the young lawyer word that she is sick with a contagious disease; to her chagrin Leon keeps safely out of harm's way and refuses to come near her. Saying that she has recovered, she sends for him a second time, and he is received by the jovial old grandmother, who is a party to the scheme, regarding it all in the light of an excellent joke. Jennie appears wearing a dishevelled red wig, partly bald, with a horrible fake nose and her face apparently pitted from smallpox. Leon, repugnant though this creature necessarily is, rises to the occasion, having reflected that she is as rich as before. All the while the old lady is struggling to control her laughter. Jennie now insists that all her money has been lost by an uncle in speculation. This is the last straw. Poor Leon declares that he cannot marry her, that his love is dead and gone forever. Jennie leaves the room, and the old woman has her hands full to keep the young man from bolting out of the door. When she re-enters Jennie is more beautiful than ever. The ruse is explained and hot words, albeit philosophic ones, ensue. Leon declares that he adores her as before, that his actions were perfectly natural and justifiable, that Jennie has no more reason for abandoning him than he for leaving her, since he has not changed in the least from what he originally was. At this point the practical grandmother interferes and effects a reconciliation.

Madame Kalich, as Jennie, proved herself a capital comedienne, having the art to play her role with the utmost seriousness. As the merry old grandparent, Mrs. Vadolsky's laughter was far more infectious than the mysterious illness of her grandchild; her eyes twinkled with merriment that was positively irresistible. Mr. Cohn was somewhat less satisfactory as the young advocate, yet gave a fairly creditable performance.

The cast for the first part of Sisters included:

Fannie Siegel	Bertha Kalich
Liza Ehrlich	Dora Weissman
Hindes	Mr. Schacht

Fannie Siegel, who is proprietress of a tailor shop and a convincing New York type, has been tremendously enamored of a man who never appears upon the scene. She receives a letter which she erroneously interprets as a declaration of affection from this man, but her friend, Liza Ehrlich, explains her mistake and tells her that the man really loves her sister. Fannie is half out of her senses with the fury of her ungratified passion, her longing really to live. In a way it is all the old story suggested in that historic phrase, "The joy of living." There is a vast longing which must be filled somehow, anyhow. The first available man strikes her fancy; anything to assert her wounded pride and make her forget. The man is Hindes, a lame teacher. She professes to love him; she implores him to kiss her, to give her warmth and shelter. Her language is an uncontrollable outburst of passionate pleading. She is a veritable tigress in fury and desire, imperious and terribly fascinating. Referring to his crutch, she commands the scholar to "throw away that stick." Hindes, overcome and yielding to the contagion, half staggers into her arms. The curtain falls as they embrace.

At the conclusion of this episode the audience went wild with enthusiasm, the author being obliged repeatedly to acknowledge the applause. Madame Kalich had given such an exhibition as she alone can give of tempestuous abandon; so to speak, she had revealed the very soul of her intensely emotional race. Liza was well done, although the role was unimportant, and Mr. Schacht acquitted himself admirably as the lame teacher, carrying his own part ably and affording the "star" every possible assistance. Few actors could have played up to so tremendous a passion without detracting from the action.

The second part of Sisters had the following cast:

Mirel	Mrs. Nadolsky
Leah	Bertha Kalich
Nechuma	Dora Weissman
Abrahm'l	Celia Peinman
Zunch	Mr. Kestin
Moshe'l	Mr. Cohn
	Mr. Katzman
The Mistress	Mrs. Meyerson

In this play are three sisters—Mirel, a poor widow; Leah and Nechuma, both domestic servants. The piece opens almost entirely in pantomime, a number of people passing through a public square, making small bargains and greeting one another. The widow appears with her little son, introducing a long dialogue about their poverty and promising to find the money to send him to school—somehow. The sisters appear, first Leah and then the carefree and somewhat boisterous Nechuma, and both give her money and food. After Nechuma is gone Mirel discovers that Leah is pregnant. A terrible scene ensues, in which Leah explains how she had been in love with another man not her betrayer—the man who is in love with Nechuma. The widow, in bitter contempt and indignation, casts upon the ground all her sister's gifts and, weeping, leaves her to her fate. The younger sister returns, but is shortly called into the house by her mistress. Then comes the great scene of the play. The sister's lover suddenly realizes that it is Leah whom he desires after all. Leah half yields, then finds the courage to deny herself for her sister's sake.

Madame Kalich now gave even a more remarkable and sympathetic picture of suffering and penitence than she had previously drawn of impulse and passion. The audience wept—and with good reason. As she sat there transfixed with misery, her great eyes fixed vacantly on space, she presented a wonderful figure of tragic import. One felt the passion and the heartbreak beneath her tense exterior; one knew the torture she was undergoing and shared the pangs of her agony. Both sisters, especially the younger, were well interpreted, and the acting of the lover was splendidly consistent, moving from his admiration for the buoyant girl to a more profound attraction for the mature and stricken woman. Madame Kalich has seldom appeared in so varied a programme, ranging from farcical characterization to the most pitiful tragedy. The climax of her acting was co-ordinate with the dramatic climax of the plays. As the last drama was undoubtedly the greatest, so was her last performance the most masterful and superb.

REFLECTIONS

Photo by Otto Sarony Co.

Anna Johnston, pictured above, was much annoyed at the work of a press agent who recently spread the story that she was to play the lead in Mistakes Will Happen, at the Garrick Theatre. It was Miss Johnston's first appearance in a dramatic production, and she was contented with a small part for the time being. Miss Johnston was previously identified with musical comedy attractions.

Lina Abarbanell, who attained much success at the Metropolitan Opera House in Haensel und Gretel last season, and also at the Irving Place Theatre has been engaged for a term of years by Henry W. Savage. She will make her first appearance under his management in The Student King.

Ezra Kendall has concluded his season and is now at work on a play to be produced next season. It will be called Swell Elegan Jones, and will be the joint work of Mr. Kendall and Herbert Hall Winslow, who wrote The Vinegar Buyer.

Pauline De Vere Litteral is making a tour of old Mexico. She will sail from Vera Cruz for New York in a few weeks.

Ernest Goerlitz, acting manager of the Conried Metropolitan Opera company, returned on May 16 from San Francisco, where he had gone to arrange for the return of the money taken in the advance sale of the opera company. He will sail for Europe to-morrow to join Mr. Conried.

Al H. Woods has engaged Marie Pavey for an important role in The Gambler from the West, which is to be produced at the Academy of Music on July 30.

John C. Fisher arrived in New York from London last Saturday. He said he had engaged Lily Langtry to appear in this country next season.

Mr. and Mrs. Walter Hale (Louise Closser) sailed for Gibraltar on May 19, to make an automobile trip through Spain. They expect to publish the account of their trip in the form of a novel, written by Mrs. Hale and illustrated by her husband.

A special meeting to reorganize the Progressive Stage Society and the Theatre of Labor will be held at the Berkeley Lyceum Theatre building this (Tuesday) evening at 8 o'clock. All friends of the society are requested to be present.

Maurice Freeman was injured by a fall from a horse in the third act of The Clansman, at Philadelphia, on May 19. He had recovered sufficiently to appear in his role last night.

Dorothy Rossmore sailed last week for Paris. She will tour France and Germany, returning to New York about Aug. 1.

Mistakes Will Happen, which opened at the Garrick Theatre on May 14, closed on May 21.

Mrs. Ada B. Levick and her mother have arrived in New York from San Francisco, and are visiting Mrs. Levick's sister in Harlem.

THE STOCK COMPANIES.

Maurice Stanford has engaged P. J. Conroy and Agnes Earle for his Summer Stock company at Wildwood, N. J.

Edna Archer Crawford opened as leading woman at the Lyceum, Troy, on May 14, and was given a warm welcome. This week she is playing Mistress Nell.

White's Stock company closed its regular season on May 20 and will begin a Summer season at White's Summer Theatre, Lakeside Park, Marinette, Wis., on June 3, for three months.

The present roster of the Lyceum Players, at the Lyceum Theatre, Buffalo, includes William Bonelli, Joseph O'Meara, Hugo Goldsmith, J. H. Greene, Harry Dickerson, Jack Bennett, George Turner, J. H. Elliott, Carolyn McLean, Eleanor Carroll, Abigail Marshall, and Margaret McDonald. The opening bill was The Royal Box, followed by Thelma.

Jefferson Hall and Gertrude Maitland have gone to Halifax and St. John, N. B., for a short Summer stock season.

Riley Chamberlain, who has been appearing with the Proctor Stock companies, joined the Davidson Theatre Stock company, at Milwaukee, last week.

The second week of the Rebecca Warren Stock company at Indianapolis was devoted to When We Were Twenty-One and A Mad Love. Dr. Jekyll and Mr. Hyde will be the play for the first half of the week of May 28. Elwynn Strong has been engaged for the title-role.

Ivor M. Lowrie, who is a recent graduate of the Stanhope-Wheatcroft Dramatic School, has been engaged by Bartley McCullum for Summer stock season at Portland, Me.

W. Walter Shuttleworth has been engaged as leading man for the stock company at Reeves' Park, Fostoria, Ohio, opening on May 28.

George Alison opened his special five weeks' engagement as leading man of the Vaughan-Glaser Stock company at Columbus, Ohio, on May 14, when he appeared with much success as the Little Minister.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

The Theatrical Year.

A Record of the Past Twelve Months in New York Theatres—Productions, Revivals and Runs Carefully Summarized.

Below is given a summary of New York's theatrical year, from May 15, 1905, to May 19, 1906. It is the purpose of this synopsis to furnish a history of the New York theatres, as well as a tabulated account of the drama in this city. A list of new plays and important revivals, with the length of runs, is given in convenient form, and a table that will show at a glance the comparison between the year just closing and the two past years is supplied at the end.

New Plays and Runs.

Abyss, The, April 19, Berkeley Lyceum.
Abyssinia, Feb. 20, Majestic, 31 times.
Alice Sit-by-the-Fire, Dec. 25, Criterion, 81 times.
American Lord, The, April 16, Hudson, 32 times.
Arria and Messalina, Dec. 1, Irving Place.
As Ye Sow, Dec. 25, Garden, 34 times.
Aspirant, The, March 9, Princess.
At the World's Mercy, Feb. 12, Star.
Babes and the Baron, The, Dec. 25, Lyric, 45 times.
Bad Samaritan, The, Sept. 12, Garden, 15 times.
Bankers and Brokers, Sept. 4, West End; Oct. 9, American; Nov. 6, Metropolis.
Beauty and the Barge, The, Sept. 6, Lyceum, 12 times.
Beauty Doctor, The, Sept. 25, Fourteenth Street; Oct. 2, Metropolis.
Bedford's Hope, Jan. 15, Fourteenth Street, 66 times; March 12, American; March 19, Metropolis; April 2, Star.
Before and After, Dec. 12, Manhattan, 72 times.
Behind the Mask, Feb. 19, West End; March 19, American.
Belle of Avenue A, The, Oct. 9, Grand Opera House; Nov. 6, American; Nov. 27, Metropolis; Jan. 1, Fourteenth Street; Jan. 8, West End.
Belle of the West, The, Nov. 13, Grand Opera House.
Best Man Wins, The, Nov. 22, Empire.
Between Two Fires, Dec. 27, Lyceum.
Big Bell, The, April 5, Irving Place.
Big-Hearted Jim, Feb. 5, Third Avenue.
Bishop, The, Feb. 12, Princess, 8 times.
Boy Behind the Gun, The, Feb. 26, American; March 12, Star; March 19, Thalia.
Brainley Diamond, The, Jan. 8, Madison Square, 32 times.
Breaking Into Society, Oct. 2, West End; Nov. 6, Fourteenth Street; April 2, Metropolis; April 30, American; May 7, Yorkville.
Brotherhood of Man, The, March 17, Berkeley Lyceum.
Brown of Harvard, Feb. 26, Princess, 101 times, still running.
Case of Arson, A, Jan. 8, Madison Square, 32 times.
Cashel Byron's Profession, Jan. 8, Daly's, 16 times.
Chinatown Charley, March 5, American; March 26, Metropolis; April 2, Thalia; April 4, Star.
Clansman, The, Jan. 8, Liberty, 51 times.
Club Friend, The, Dec. 21, Empire.
Comin' Thro' the Rye, Jan. 9, Herald Square, 34 times.
Conqueror, The, Jan. 11, Empire.
Cousin Louisa, April 30, Daly's, 8 times.
Crime and Punishment, June 2, Thalia.
Crossing, The, Jan. 1, Daly's, 8 times.
Crown of Thorns, A, Dec. 18, Fourteenth Street; Dec. 25, Metropolis; Jan. 15, Murray Hill.
Custer's Last Fight, Aug. 21, Star; Sept. 18, Thalia; March 21, Metropolis; April 2, American.
Daughter of the Tumbrils, The, Feb. 5, Madison Square, 8 times.
De Lancy, Sept. 4, Empire, 68 times.
Die Wilde, Feb. 18, Thalia.
District Leader, The, April 30, Wallack's, 8 times.
Dolce, April 24, Manhattan, 4 times.
Don Carlos, March 19, New Amsterdam, 6 times.
Down Our Way, June 23, Grand Opera House.
Duel, The, Feb. 12, Hudson, 73 times.
Duke of Duluth, The, Sept. 11, Majestic, 24 times; Oct. 9, Fourteenth Street; Dec. 4, American; Jan. 1, West End.
Earl and the Girl, The, Nov. 4, Casino, 148 times.
Easy Dawson, Aug. 22, Wallack's, 56 times.
Edmund Burke, Oct. 2, Majestic, 28 times.
Embassy Ball, The, March 5, Daly's.
Eye-Witness, The, Jan. 22, Thalia; Feb. 12, Third Avenue.
Fair Exchange, A, Dec. 4, Liberty, 21 times.
Fascinating Mr. Vanderveldt, The, Jan. 22, Daly's, 44 times.
Fighting Fate, Aug. 14, Star; Aug. 28, American; Oct. 16, Third Avenue.
Fool's Folly, The, Feb. 15, Empire.
For Love's Sweet Sake, Feb. 12, Princess, 8 times.
Forty-five Minutes from Broadway, Jan. 1, New Amsterdam, 90 times.
Free Lance, The, April 16, New Amsterdam, 35 times, still running.
Friend in Need, A, Jan. 11, Empire.
Friends of Youth Feb. 15, Empire.
Fritz in Tammany Hall, Oct. 16, Herald Square, 43 times.
Galloper, The, Jan. 22, Garden, 76 times.
Gallops, Feb. 12, Garrick, 65 times.
Gay New York, Feb. 5, Murray Hill.
George Washington Jr., Feb. 12, 81 times.
German Gypsy, The, Jan. 8, Fourteenth Street; Feb. 5, West End; Feb. 12, Murray Hill.
Gingerbread Man, The, Dec. 25, Liberty, 16 times; New York, 8 times; equals 24 times, still running.
Girl of the Golden West, The, Nov. 14, Belasco, 192 times, still running.
Grafter, The, Jan. 29, Grand Opera House; Feb. 12, West End.
Great Jewel Mystery, The, Sept. 18, American; Oct. 23, Murray Hill; Oct. 30, Metropolis; Nov. 20, Star; April 30, Thalia.
Greater Love, The, March 19, Madison Square, 31 times.
Grierson's Way, Jan. 18, Princess.
Gypsy Girl, Sept. 2, Murray Hill; Sept. 25, Third Avenue; Feb. 19, Star.
Ham Tree, The, Aug. 28, New York.
Happy Hooligan's Trip Around the World, Jan. 22, Murray Hill; April 9, Thalia.
Happyland, Oct. 2, Lyric, 82 times; March 12, Casino, 38 times; May 7, Majestic, 16 times, equals 136 times, still running.
Hearts of Gold, Aug. 21, American; Sept. 4, Metropolis; Sept. 11, Murray Hill; Sept. 25, Star.
Her Great Match, Sept. 4, Criterion, 93 times.
His Majesty, March 19, Majestic, 24 times.
House of Mystery, The, Dec. 18, Star; March 5, Thalia.
House of Silence, The, Jan. 23, 4 times.
How Baxter Butted In, Nov. 13, Murray Hill; Dec. 11, Fourteenth Street.
Images of the Mind, Nov. 22, Empire.
In the Fool's Bauble, Dec. 27, St. Xavier College.
In New York Town, Oct. 23, West End; Oct. 30, Fourteenth Street; Nov. 11, Metropolis; March 26, American; May 14, Yorkville.
It's All Your Fault, April 2, Savoy, 31 times.
It's Up to You, John Henry, Oct. 23, Grand Opera House; Dec. 18, West End.
Jeanne D'Arc, April 23, Proctor's Fifth Avenue.
John Bull's Other Island, Oct. 10, Garrick, 13 times.
Jolly Baron, A, Sept. 4, Fourteenth Street; Sept. 11, Metropolis.
Julie Bon Bon, Jan. 1, Fields', 98 times; April 9, Lyric, 8 times, equals 116 times.
Just A Joke, Feb. 12, Madison Square, 8 times.
Karamasoff Brothers, May 17, Murray Hill; Jan. 23, Criterion.
La Belle Marseillaise, Nov. 27, Knickerbocker, 29 times.
Labyrinth, The, Nov. 27, Herald Square, 16 times.
Land of the Free, The, April 5, Hudson.
Leontine's Husbands, Feb. 8, Irving Place.
Lieutenant Dick, U. S. A., Nov. 20, Murray Hill.
Life That Kills, The, Aug. 21, Thalia.
Lifting the Lid, June 5, Aerial Gardens, 72 times.
Lincoln, March 26, Liberty, 21 times.
Lion and the Mouse, The, Nov. 20, Lyceum, 211 times, still running.
Little Gray Lady, Jan. 22, Garrick, 24 times; Feb. 12, Majestic, 8 times, equals 32 times.
Links in the Chain, Dec. 18, Irving Place.
Lost in A Big City, Aug. 5, Star; Aug. 8, Thalia; Nov. 6, Third Avenue.
Lovers and Lunatics, Feb. 19, Metropolis; March 5, West End.
Love's Locksmith, June 3, Carnegie Hall.
Lucky Miss Dean, Feb. 6, Madison Square, 16 times.
Lured from Home, Nov. 20, Thalia.
Lutti, March 8, Irving Place.
Madeline, Jan. 5, Garrick, 15 times.
Maker of Men, A, Aug. 21, Lyceum, 14 times.
Mallet's Masterpiece, The, April 2, Hudson.
Man and Superman, Sept. 5, Hudson, returned May 14, equals 192 times, still running.
Man of Her Choice, The, April 23, Murray Hill.
Man of Many Trials, The, Dec. 21, Irving Place.
Man on the Box, The, Oct. 2, Madison Square, 115 times; Jan. 8, Yorkville, 8 times; equals 123 times.
Man Who Told the Truth, The, March 9, Princess.
Man Who Was, The, Dec. 18, New Amsterdam, 7 times.
Marching Through Georgia, Sept. 18, Fourteenth Street; Oct. 16, Metropolis.
Mary, Mary, Quite Contrary, Dec. 25, Garrick, 30 times.
Mary Versus John, Manhattan, Sept. 11, 12 times.
Marriage of William Ashe, The, Nov. 21, Garrick, 40 times.
Masherade, Feb. 24, Irving Place.
Mayor of Tokio, The, Dec. 4, New York, 50 times.
Measure of a Man, The, Feb. 1, Empire.
Mexicana, Jan. 29, Lyric, 82 times.
Millionaire Detective, The, Aug. 14, American; Aug. 28, Metropolis; March 12, Thalia; April 16, Star.
Misery of Misfortune, The, June 16, Windsor.
Miss Dolly Dollars, Sept. 4, Knickerbocker, 42 times; Oct. 16, New Amsterdam, 14 times; equals 56 times.
Mistakes Will Happen, May 14, Garrick, 8 times.
Mlle. Modiste, Dec. 25, Knickerbocker, 149 times.
Mlle. Nitouche, Dec. 26, Irving Place.
Money Talks, April 30, Shubert, Brooklyn.
Monna Vanna, Oct. 23, Manhattan, 50 times.
Moonshine, Oct. 30, Liberty, 37 times; Dec. 23, Majestic, 16 times; equals 53 times.
Mountain Climber, The, March 5, Criterion, 79 times.
Mr. Blarney from Ireland, Jan. 1, American; March 12, West End; March 16, Fourteenth Street, 16 times.
Mr. Hopkinson, Feb. 12, Savoy, 57 times; March 31, Fields', 56 times; equals 113 times; still running.
Mrs. Warren's Profession, Oct. 30, Garrick, 1 time.
Nelly Rozier, April 17, Irving Place.
New York by Night, Dec. 4, Metropolis.
Night of Love, The, March 26, Irving Place.
Nina, May 1, Irving Place.
No Mother to Guide Her, Dec. 4, Star; Feb. 12, Thalia.
Oath of Constancy, The, Jan. 9, Irving Place.
Old Isaacs from the Bowery, May 14, American.
On the Veldt, Jan. 11, Empire.
Optimist, The, April 23, Daly's, 8 times.
Other Fellow, The, Dec. 7, Empire.
Pair of French Heels, A, June 3, Carnegie Hall, 1 time.
Papa's Boy, Aug. 19, Murray Hill.
Pantaloon, Dec. 25, Criterion, 81 times.
Parson's Wife, Nov. 13, Metropolis.
Pearl and the Pumpkin, The, Aug. 21, Broadway, 72 times.
Peter Pan, Nov. 6, Empire, 223 times, still running.
Player Maid, The, Oct. 13, Liberty.
Piper's Pay, The, Nov. 22, Empire.
Poor People, March 17, Berkeley Lyceum.
Prince Chap, The, Sept. 4, Madison Square, 32 times; Oct. 2, Weber's, 74 times; Jan. 1, Yorkville, 8 times; equals 114 times.
Princess Dainty, March 17, Berkeley Lyceum.
Prodigal Son, The, Sept. 4, New Amsterdam, 42 times.
Queen's Messenger, A, Dec. 7, Empire.
Queen of the Highbinders, Aug. 7, Thalia; Sept. 16, Star; Oct. 20, American.
Redemption of David Corson, Jan. 8, Majestic, 16 times.
Redskin, The, March 1, Liberty, 26 times.
Road Burner, The, Jan. 18, Irving Place.
Rocky Road to Dublin, The, Oct. 23, Metropolis; Nov. 13, Fourteenth Street.
Rogers Brothers in Ireland, Sept. 4, Liberty, 56 times; Jan. 29, New York, 50 times; equals 106 times.
Romance of a Hindoo Princess, The, Oct. 8, Hippodrome, 6 weeks.
Rufus Rastus, Jan. 29, American; Feb. 5, Metropolis; Feb. 26, West End.
Runaway Boy, A, Aug. 19, Metropolis; Oct. 9, Thalia; Nov. 6, Star.
Saint Cecelia, March 9, Princess.
Sambo Girl, The, Oct. 16, West End; Oct. 23, American.
Secret Service Sam, Nov. 27, American; Dec. 25, Star; Jan. 1, Thalia; March 5, Metropolis.
Shadow Behind the Throne, Sept. 18, Murray Hill; Oct. 9, Metropolis.
She Dared Do Right, Oct. 2, American.
Simple Simon Simple, Oct. 30, West End.
Social Whirl, The, April 7, Casino, 50 times, still running.
Society Circus, Dec. 13, Hippodrome, 23 weeks, still running.
Spring Breezes, Oct. 5, Irving Place.
Square Deal, A, April 30, Fourteenth Street.
Squawman, The, Oct. 23, Wallack's, 222 times.
Strength of the Weak, The, April 17, Liberty, 27 times.
That's John's Way, Dec. 4, Shubert, Brooklyn.
Tidings from Yorktown, Nov. 22, Empire.
Title Mart, The, Feb. 20, Madison Square, 24 times.
Toast of the Town, The, Nov. 27, Daly's, 38 times.
Tom, Dick and Harry, Sept. 25, American; Nov. 20, Fourteenth Street; Nov. 27, West End; Jan. 1, Metropolis; Jan. 15, American.
Triangle, The, Feb. 20, Manhattan, 14 times.
Truth Tellers, The, Oct. 16, Grand Opera House.
Twiddle-Twaddle, Jan. 1, Weber's, 137 times, still running.
Uhlan, The, March 8, Empire.
Vanderbilt Cup, The, Jan. 16, Broadway, 143 times, still running.
Veronique, Oct. 30, Broadway, 81 times.
Walls of Jericho, The, Sept. 25, Savoy, 157 times.
Warm Blood, Dec. 7, Irving Place.
Watteau Shepherdess, April 5, Hudson.
Way of the Transgressor, The, Sept. 25, Murray Hill; Oct. 23, Star; Nov. 20, Third Avenue.
Wet Adventure, A, March 29, Irving Place.
What the Butler Saw, April 16, Garrick, 16 times.
When the World Sleeps, Nov. 23, Star; Dec. 18, Thalia; Jan. 15, Third Avenue.
When We Were Forty-One, June 12, New York Roof, 66 times.
White Caps, The, Aug. 7, Third Avenue.
White Cat, The, Nov. 2, New Amsterdam, 46 times.
Winning Girl, The, Nov. 27, Shubert, Brooklyn.
Woman's Sacrifice, A, Aug. 14, Proctor's Fifty-eighth Street.
Wonderland, Oct. 24, Majestic, 73 times.
York State Folks, Aug. 19, Majestic, 26 times; March 19, West End; April 4, Metropolis.
Young Heidelberg, Nov. 14, Irving Place.
Young Men's League, Oct. 8, Murray Hill.
Zira, Sept. 22, Princess, 128 times; April 16, Majestic, 24 times; equals 152 times.
Zorah, Aug. 14, Proctor's Fifth Avenue.
Zwee Family, Nov. 27, Orleneff's Lyceum.

New Plays and Runs at Producing Houses.

AERIAL GARDENS: June 5, Lifting the Lid, 71 times.

BELASCO: Nov. 14, The Girl of the Golden West, 192 times, still running.
BROADWAY: Aug. 21, The Pearl and the Pumpkin, 72 times. Oct. 30, Veronique, 81 times. Jan. 16, The Vanderbilt Cup, 143 times, still running.
CASINO: Nov. 4, The Earl and the Girl, 148 times. March 12, Happyland, formerly at Lyric, 38 times. April 7, The Social Whirl, 50 times, still running.
CRITERION: Sept. 4, Her Great Match, 93 times. Dec. 25, Alice-Sit-by-the-Fire and Pantaloon, 81 times each. Jan. 23, Karamazoff Brothers, formerly at Murray Hill (Russian players). March 5, The Mountain Climber, 79 times. April 16, The Little Father of the Wilderness, 27 times.
DALY'S: Aug. 28, The Catch of the Season, 93 times. Nov. 27, The Toast of the Town, 38 times. Jan. 1, The Crossing, 8 times. Jan. 8, Cashel Byron's Profession, 16 times. Jan. 22, The Fascinating Mr. Vandervelt, 44 times. March 5, The Embassy Ball, 48 times. April 23, The Optimist, 8 times. April 30, Cousin Louisa, 8 times.
EMPIRE: Sept. 4, De Lancy, 68 times. Nov. 6, Peter Pan, 223 times, still running. By the students of the American Academy of Dramatic Arts: Nov. 22, The Piper's Pay, Images of the Mind, The Best Man Wins, Tidings from Yorktown. Dec. 7, A Queen's Messenger, The Other Fellow. Dec. 21, The Club Friend. Jan. 11, On the Veldt, The Conqueror, A Friend in Need. Feb. 1, A Measure of a Man. Feb. 15, The Fool's Folly, Friends of Youth. March 8, The Uhlan, 1 time each.
FIELD'S: Nov. 27, The Press Agent, 39 times. Jan. 1, Julie Bon Bon, 98 times. March 31, Mr. Hopkinson, transferred from Savoy, 56 times, still running.
GARDEN: Sept. 12, The Bad Samaritan, 15 times. Dec. 25, As Ye Sow, 34 times. Jan. 22, The Galloper, 76 times.
GARRICK: Oct. 10, John Bull's Other Island, 13 times. Oct. 30, Mrs. Warren's Profession, 1 time. Nov. 21, The Marriage of William Ashe, 40 times. Dec. 25, Mary, Mary, Quite Contrary, 30 times. Jan. 5, Madeline, 15 times. Jan. 22, The Little Gray Lady, 24 times. Feb. 12, Gallops, 65 times. April 16, What the Butler Saw, 16 times. April 14, Mistakes Will Happen, 8 times.
HERALD SQUARE: Oct. 16, Fritz in Tammany Hall, 43 times. Nov. 27, The Labyrinth, 16 times. Jan. 9, Coming Thro' the Rye, 34 times. Feb. 12, George Washington, Jr., 81 times.
HIPPODROME: Oct. 8, The Romance of a Hindoo Princess, 6 weeks. Dec. 13, A Society Circus, 23 weeks, still running.
HUDSON: Sept. 5, Man and Superman, 184 times; returned May 14, 8 times, still running. The Duel, 73 times. April 2, The Mallet's Masterpiece, The Land of the Free, The Watteau Shepherdess (Vassar Students' Aid). 1 time each. April 16, The American Lord, 32 times.
KNICKERBOCKER: Sept. 4, Miss Dolly Dollars, 42 times. Nov. 27, La Belle Marseillaise, 29 times. Dec. 25, Mlle. Modiste, 149 times.
LIBERTY: Sept. 4, The Rogers Brothers in Ireland, 56 times. Oct. 13, The Player Maid, 1 time. Oct. 30, Moonshine, 37 times. Dec. 4, A Fair Exchange, 21 times. Dec. 25, The Gingerbread Man, 16 times. Jan. 8, The Clansman, 51 times. March 1, The Redskin, 26 times. March 26, Lincoln, 21 times. April 17, The Strength of the Weak, 27 times.
LYCEUM: Aug. 21, A Maker of Men, 14 times. Sept. 6, The Beauty and the Barge, 12 times. Nov. 20, The Lion and the Mouse, 211 times, still running. Dec. 27, Between Two Fires, 2 times.
LYRIC: Oct. 2, Happyland, 82 times. Dec. 25, The Babes and the Baron, 45 times. Jan. 29, Mexicana, 82 times. April 9, Julie Bon Bon, formerly at Field's, 8 times.
MADISON SQUARE: Sept. 4, The Prince Chap, 32 times. Oct. 13, The Man on the Box, 115 times. Jan. 8, The Brainley Diamond and A Case of Arson, 32 times each. Feb. 5, Lucky Miss Dean, 16 times. Feb. 5, The Daughter of the Tumbrils, 8 times. Feb. 12, Just a Joke, 8 times. Feb. 20, The Title Mart, 24 times. March 19, The Greater Love, 31 times.
MAJESTIC: Aug. 19, York State Folks, 26 times. Sept. 11, The Duke of Duluth, 24 times. Oct. 2, Edmund Burke, 28 times. Oct. 23, Wonderland, 73 times. Dec. 23, Moonshine, formerly at Liberty, 16 times. Jan. 8, The Redemption of David Corson, 16 times. Jan. 22, Cashel Byron's Profession, formerly at Daly's, 16 times. Feb. 12, The Little Gray Lady, transferred from the Garrick, 8 times. Feb. 20, Abyssinia, 31 times. March 19, His Majesty, 24 times. April 16, Zira, formerly at Princess, 24 times. May 7, Happyland, formerly at Lyric and Casino, 16 times, still running.
MANHATTAN: Sept. 11, Mary vs. John, 12 times. Oct. 23, Monna Vanna, 50 times. Dec. 12, Before and After, 72 times. Feb. 20, The Triangle, 14 times. April 24, Dolce, 4 times.
NEW AMSTERDAM: Sept. 4, The Prodigal Son, 42 times. Oct. 16, Miss Dolly Dollars, transferred from the Knickerbocker, 14 times. Nov. 2, The White Cat, 46 times. Dec. 18, The Man Who Was, 9 times. Jan. 1, Forty-five Minutes from Broadway, 90 times. March 19, Don Carlos, 6 times. April 16, The Free Lance, 35 times, still running.
NEW YORK: Aug. 28, The Ham Tree, 90 times. Dec. 4, The Mayor of Tokio, 50 times. Jan. 29, Rogers Brothers in Ireland, formerly at Liberty, 50 times. May 13, The Gingerbread Man, formerly at Liberty, 8 times, still running.
NEW YORK ROOF: June 12, When We Were Forty-One, 66 times.
PRINCESS: Sept. 22, Zira, 128 times. Jan. 18, Grierson's Way, 12 times. Feb. 12, For Love's Sweet Sake and The Bishop, 8 times each. Feb. 26, Brown of Harvard, 401 times, still running. March 9, by Stanhope-Wheatcroft School students, Saint Cecelia, The Man Who Told the Truth and The Aspirant, 1 time each.
SAVOY: Sept. 25, The Walls of Jericho, 157 times. Jan. 23, The House of Silence, 4 times. Feb. 12, Mr. Hopkinson, 57 times. April 2, It's All Your Fault, 31 times.
WALLACK'S: Aug. 22, Easy Dawson, 56 times. Oct. 23, The Squawman, 222 times. April 30, The District Leader, 8 times. May 14, The Embarrassment of Riches, 7 times, still running.
WEBER'S: Oct. 2, The Prince Chap, transferred from Madison Square, 74 times. Jan. 1, Twiddle-Twaddle, 137 times, still running. Feb. 26, The Squaw Man's Girl of the Golden West, 80 times, still running.

New Plays in Combination Houses

AMERICAN: Aug. 14, The Millionaire Detective. Aug. 21, Hearts of Gold. Sept. 18, The Great Jewel Mystery. Sept. 25, Tom, Dick and Harry. Oct. 2, She Dared to Do Right. Nov. 27, Secret Service Sam. Jan. 1, Mr. Blarney from Ireland. Jan. 29, Rufus Rastus. Feb. 26, The Boy Behind the Gun. March 5, Chinatown Charley. May 14, Old Isaacs from the Bowery.
BERKELEY LYCEUM: Jan. 8, The Death of Tintagiles (Progressive Stage Society). March 17, Poor People, The Brotherhood of Man, and Princess Dainty (Progressive Stage Society). April 19, The Abyss (Russian Players).
CARNEGIE HALL: June 3, Love's Locksmith and A Pair of French Heels (students of Ogden Crane School of Opera).
FOURTEENTH STREET: Sept. 4, The Jolly Baron. Sept. 18, Marching Through Georgia. Sept. 25, The Beauty Doctor. Jan. 15, Bedford's Hope, 66 times. April 30, A Square Deal.
GRAND OPERA HOUSE: June 3, Down Our Way. Oct. 9, The Belle of Avenue A. Oct. 16, The Truth Tellers. Oct. 23, It's Up to You, John Henry. Nov. 13, The Belle of the West. Jan. 29, The Grafter.
IRVING PLACE: Oct. 25, Spring Breezes. Nov. 14, Young Heidelberg. Nov. 23, The Brothers of St. Bernard. Dec. 1, Arria and Messalina. Dec. 7, Warm Blood. Dec. 18, Links in the Chain. Dec. 21, The Man of Many Trials. Jan. 9, The Oath of Constancy. Jan. 18, The Road Burner. Feb. 8, The Husbands of Leontine. Feb. 24, Masherade. March 8, Lutti. March 26, The Night of Love. March 29, A Wet Adventure. April 5, The Big Bell. April 17, Nelly Rozier. May 1, Nina.
METROPOLIS: Aug. 19, A Runaway Boy. Oct. 23, The Rocky Road to Dublin. Nov. 13, The Parson's Wife. Dec. 4, New York by Night. Feb. 20, Lovers and Lunatics.
MURRAY HILL: May 17, Karamasoff Brothers (Russian Players). Aug. 19, Papa's Boy. Sept. 2, The Gypsy Girl. Sept. 18, The Shadow Behind the Throne. Sept. 25, The Way of the Transgressor. Oct. 6, The Young Men's League (Progressive Stage Society). Nov. 13, How Baxter Butted In. Nov. 20, Lieutenant Dick, U. S. A. Jan. 22, Happy Hooligan's Trip Around the World. Feb. 5, Gay New York. April 23, The Man of Her Choice.
NEW STAR: Aug. 5, Lost in a Big City. Aug. 14, Fighting Fate. Aug. 21, Custer's Last Fight. Nov. 13, When the World Sleeps. Dec. 4, No Mother to Guide Her. Feb. 12, At the World's Mercy.
ORLENEFF'S LYCEUM: Nov. 3, Vanyushin's Children. Nov. 3, Lack of Judgment. Nov. 27, Zwee Family.
PROCTOR'S FIFTH AVENUE: Aug. 14, Zorah. Feb. 19, The Little Minister (Fraser version). April 23, Jeanne D'Arc.
PROCTOR'S FIFTY-EIGHTH STREET: Aug. 14, A Woman's Sacrifice.
THALIA: June 2, Crime and Punishment (Russian Players). Aug. 7, Queen of the Highbinders. Aug. 21, The Life That Kills. Jan. 22, The Eye-Witness. Feb. 18, The Wild One.
THIRD AVENUE: Aug. 7, The White Caps. Feb. 5, Big-Hearted Jim.
WEST END: Sept. 4, Bankers and Brokers. Oct. 2, Breaking Into Society. Oct. 16, The Sambo Girl. Oct. 23, In New York Town. Oct. 30, Simple Simon Simple. Feb. 19, Behind the Mask.
WINDSOR: June 16, The Misery of Misfortune (Russian Players).
YORKVILLE: Jan. 1, The Prince Chap, formerly at Madison Square and Weber's, 8 times. Jan. 8, The Man on the Box, formerly at Madison Square, 8 times.

Revivals.

ACADEMY: June 5, Love's Lottery, 14 times. Aug. 10, Way Down East, 69 times. Oct. 9, The Virginian, 24 times. Oct. 30, The Wizard of Oz, 33 times. Nov. 27, Babes in Toyland, 42 times. Jan. 1, Sweet Kitty Bellairs, formerly at Yorkville 17 times. Jan. 15, Adrea, formerly at Belasco, 8 times. Jan. 22, Zaza, formerly at Belasco, 16 times. Feb. 5, Du Barry, formerly at Belasco, 24 times. Feb. 26, The Heart of Maryland, formerly at Yorkville, 32 times. March 26, The Darling of the Gods, formerly at Yorkville, 8 times. April 2, Leah Kleschna, formerly at Manhattan, 14 times. April 16, Becky Sharp, 7 times. April 23, The Pit, 16 times. May 7, Trilby, formerly at New Amsterdam, 8 times.
AMERICAN: May 15, The Merchant of Venice (Jacob Adler), 8 times. May 22, Fedora (Bertha Kalich), 14 times.
BELASCO: Sept. 20, Adrea, 17 times. Oct. 9, Zaza, 7 times, resumed Oct. 30, 15 times, equals 22 times. Oct. 16, Du Barry, 14 times.
BERKELEY LYCEUM: March 1, Magda (Meta Illing), 3 times. April 23, Forget-Me-Not (Lorraine Hollis).
BIJOU: Sept. 2, The Music Master, 156 times.
CARNEGIE HALL: June 3, Billee Taylor, 1 time (Ogden Crane School of Opera).
CASINO: Nov. 9, Don Pasquale.
CRITERION: Nov. 28, On the Quiet, 31 times. Jan. 9, Ghosts (Russian Players). Jan. 16, The Chosen People (Russian Players). Jan. 30, Tsar Fedor (Russian Players).
FIELDS': Aug. 31, It Happened in Nordland, 86 times.
FOURTEENTH STREET: June 5, The Ticket-of-Leave Man. June 12, The Octoroon. Nov. 27, Hanlon's Fantasma.
GARDEN: Oct. 23, Richard III, 8 times. Oct. 30, Richelieu, 4 times. Nov. 2, Othello, 6 times. Nov. 6, Hamlet, 8 times. Nov. 13, Macbeth, 12 times. Nov. 27, King Lear, 17 times. April 2, The College Widow, 24 times.
GARRICK: Sept. 11, Candida, 8 times. Sept. 18, The Man of Destiny and How He Lied to Her Husband, 8 times. Sept. 25, You Never Can Tell, 14 times. Jan. 18, As You Like It, 4 times.
HARLEM OPERA HOUSE: May 22, Camille. May 29, Heartsease. June 3, Hamlet (Adelaide Keim.) Nov. 13, David Garrick. Nov. 14, The Middleman. Nov. 15, The Professor's Love Story. Nov. 16, The Fool's Revenge, 2 times. Nov. 18, Tom Pinch.
HERALD SQUARE: Dec. 11, Carmen, 14 times. Jan. 4, The Second Mrs. Tanqueray, 1 time. Jan. 5, Magda, 1 time.
HIPPODROME: Aug. 30, A Yankee Circus on Mars, 14 weeks. Aug. 30, The Raiders, 7 weeks; resumed Nov. 27, 3 weeks, equals 10 weeks.
IRVING PLACE: Jan. 5, Mary Stuart. Feb. 19, Iphigenie auf Tauris. Feb. 20, Kyritz Pyritz. April 12, The Twin Sister. April 23, The Lost Paradise. April 26, The Lady of the Sea. April 24, Honor.
KNICKERBOCKER: Aug. 14, Sergeant Brue, 21 times. Oct. 16, The Taming of the Shrew, 14 times. Oct. 30, The Merchant of Venice, 14 times. Nov. 13, Twelfth Night, 7 times. Nov. 20, Romeo and Juliet, 7 times.
LYCEUM: Aug. 21, Mrs. Leffingwell's Boots, 14 times. Dec. 27, The Little Princess, 2 times.
LYRIC: Dec. 11, The Sorceress, 2 times. Dec. 12, Camille, 2 times. Dec. 13, Adrienne Lecouvreur, 2 times. Dec. 13, Angelo, 1 time. Dec. 14, Sapho, 2 times. Dec. 15, Fedora, 2 times. Dec. 16, Phredre, 2 times. Dec. 16, The Wife of Claude, 1 time. Dec. 18, Magda, 1 time. Dec. 19, La Tosca, 1 time. April 16, Arms and the Man, 37 times, still running. May 7, How He Lied to Her Husband, formerly at Garrick, 14 times, still running.
MADISON SQUARE: Aug. 21, The Woman in the Case, 16 times. April 16, Mrs. Temple's Telegram, 16 times.
MANHATTAN: Sept. 25, Leah Kleshna, 21 times. March 19, Charley's Aunt, 68 times, still running. April 24, A Light from St. Agnes, 4 times. April 24, The Eyes of the Heart, 4 times.
MENDELSSOHN HALL: Oct. 30, Henry V, 7 times. Nov. 6, Much Ado About Nothing, 4 times. Nov. 8, The Merchant of Venice, 5 times. Nov. 13, Macbeth, 7 times. Nov. 20, Julius Cæsar, 7 times. Nov. 30, Twelfth Night, 1 time. (Greet Players.)
METROPOLIS: Sept. 18, Hazel Kirke (Effie Ellsler). Sept. 25, The Christian (Ralph Stuart).
MURRAY HILL: Dec. 4, Oliver Twist (Eugenie Blair). Dec. 11, The Danites.
NEW AMSTERDAM: Dec. 11, The Fool's Revenge, formerly at Harlem Opera House, 6 times. Dec. 13, The Professor's Love Story, formerly at Harlem Opera House, 4 times. Dec. 18, A Pair of Spectacles, 7 times. Dec. 25, Tom Pinch, formerly at Harlem Opera House, 3 times. Dec. 26, The Middleman, formerly at Harlem Opera House, 2 times. Dec. 29, David Garrick, 2 times. March 26, Beau Brummel, 4 times. Nov. 21, Dr. Jekyll and Mr. Hyde, 4 times. Nov. 23, The Merchant of Venice, 4 times. Nov. 24, A Parisian Romance, 3 times. March 26, The Scarlet Letter, 3 times. March 30, Richard III, 2 times. April 3, The Misanthrope, 1 time. April 5, Ivan the Terrible, 1 time.
NEW STAR: May 15, East Lynne (Leah Lessl).
NEW YORK: Aug. 1, Little Johnny Jones, 28 times; resumed Nov. 13, 25 times, equals 53 times. March 12, Humpty Dumpty, 24 times. April 2, The Prince of Pilsen, 16 times. April 16, The Rollicking Girl, formerly at Herald Square, 32 times.
PROCTOR'S FIFTH AVENUE: May 29, Charley's Aunt. June 10, London Assurance. Aug. 21, The Diplomat. Aug. 28, A Doll's House. Sept. 4, The Frisky Mrs. Johnson. Sept. 11, The Climbers. July 3, Forget Me Not. Sept. 18, The Sporting Duchess. Oct. 23, The School for Scandal. Nov. 6, Fedora. Nov. 13, Oliver Twist. Jan. 1, Cleopatra. Jan. 29, The Merchant of Venice. Feb. 26, The Missourians.
PROCTOR'S 125TH STREET: March 12, As You Like It.
SAVOY: Aug. 28, Strongheart, 25 times.
WALLACK'S: Oct. 9, Rip Van Winkle, 16 times.
WEBER'S: Aug. 29, Higgledy-Piggledy and The College Widower, 15 times.

WEST END: May 15, Camille. May 22, The Second Mrs. Tanqueray (Eugenie Blair).
YORKVILLE: May 22, The School for Scandal. Nov. 20, Hoodman Blind. Dec. 4, The Darling of the Gods. Dec. 11, Sweet Kitty Bellairs. Dec. 21, The Heart of Maryland. Jan. 22, The Royal Box. March 19, Romeo and Juliet. Jan. 15, Old Lavender.

Runs of the Season.

The following are the plays that have run for fifty performances or more:

Plays and Theatres.	Performances.
Alice Sit-by-the-Fire (Criterion)	61
Bedford's Hope (Fourteenth Street)	66
Before and After (Manhattan)	72
Brown of Harvard (Princess) (still running)	101
Clansman, The (Liberty)	51
De Lancy (Empire)	69
Duel, The (Hudson)	73
Earl and the Girl, The (Casino)	149
Easy Dawson (Wallack's)	56
Forty-five Minutes from Broadway (New Amsterdam)	99
Gallopet, The (Garden)	76
George Washington, Jr. (Herald Square)	81
Girl of the Golden West, The (Belasco) (still running)	192
Happyland (Lyric, 82; Casino, 38; Majestic, 10) (still running)	130
Her Great Match (Criterion)	93
Julie Bon Bon (Fields')	96
Lifting the Lid (Aerial Gardens)	72
Lion and the Mouse, The (Lyceum) (still running)	211
Man and Superman (Hudson) (still running)	192
Man on the Box, The (Madison Square, 115 times; Yorkville, 8 times)	123
Mayor of Tokio, The (New York)	50
Mexicana (Lyric)	82
Miss Dolly Dollars (Knickerbocker, 42 times; New Amsterdam, 14 times)	56
Mlle. Modiste (Knickerbocker)	149
Mona Vanna (Manhattan)	50
Moonshine (Liberty, 37 times; Majestic, 16 times)	53
Mountain Climber, The (Criterion)	79
Mr. Hopkinson (Savoy, 57 times; Fields', 56 times) (still running)	113
Pantaloon (Criterion)	81
Pearl and the Pumpkin, The (Broadway)	72
Peter Pan (Empire) (still running)	223
Prince Chap, The (Madison Square, 32 times; Weber's, 74 times; Yorkville, 8 times)	114
Rogers Brothers in Ireland (Liberty, 56 times; New York, 50 times)	106
Social Whirl (Casino) (still running)	50
Squaw Man, The (Wallack's)	222
Twiddle Twaddle (Weber's) (still running)	137
Vanderbilt Cup, The (Broadway) (still running)	143
Veronique (Broadway)	81
Walls of Jericho, The (Savoy)	157
When We Were Forty-one (New York Roof)	66
Wonderland (Majestic)	73
Ziea (Princess, 128 times; Majestic, 24 times)	152
'Way Down East (Academy)	69
Music Master, The (Bijou) (still running)	156
It Happened in Nordland (Fields')	86
Charley's Aunt (Manhattan) (still running)	68
Little Johnny Jones (New York)	53

Summer Runs of Plays Previously Recorded.

Play and Theatre.	Previously recorded.	Run.
Fantana (Lyric)	139	301
Rollicking Girl, The (Herald Square)	14	167
Sergeant Brue (Knickerbocker)	21	71
Freedom of Suzanne, The (Empire)	26	48
Quincy Adams Sawyer (Academy)	..	33
Trilby (New Amsterdam)	..	24
Heir to the Hoorah, The (Hudson)	40	113
Music Master, The (Bijou and Belasco)	246	270

Recapitulation.

New Plays at Producing Theatres	126
New Plays at Combination Houses	90
Total	216
Revivals	131

A Comparison.

Season.	New plays.	Revivals.
1905-06	216	131
1904-05	224	89
1903-04	222	37

NOTE.—In the list of new plays there are included three productions made at the Shubert Theatre, Brooklyn, which do not appear in the record of theatres.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

The Actors' Church Alliance will give an entertainment under the direction of Irene Ackerman, on May 31, at St. Thomas' Church, Fifth Avenue and Fifty-third Street. Rev. Joseph Silverman, Edyth Totten, Bertha Welby, and Judge Thomas W. Pittman will speak. Among the artists who will appear are Charles Acromble, Madame Clara de Rigand, Alma Morrison, Norbet Lusk, Ralph D. Haussrath, Mary Hawes, Dr. J. Moran, May Lynch, Thelma Phelan, John Costello, Otillie Rappold, and Loudie Dickinson.

The Chicago Chapter of the Alliance will hold a meeting Friday, May 25, at 3 o'clock, in the club rooms, 510 Masonic Temple. Edward B. Haas, leading man of the People's Theatre, will be the guest of honor, and Donald Robertson, of the Players' Theatre, will give an address.

GILMORE BENEFIT CONCERT.

An audience of fully 12,000 persons listened to a concert given in Madison Square Garden on May 15 for the benefit of the widow and children of the late P. S. Gilmore. The band was made up of the combined orchestras of Sousa, Victor Herbert and Frank and Walter Damrosch, and a chorus of 1,200 voices from the People's Choral Union supplied the vocal music.

The programme was opened with an address by Justice J. J. Fitzgerald. The first orchestral number was Elgar's "Pomp and Circumstance," led by Sousa, who offered his "Irish Patrol" as an encore. Sousa also conducted for "The King of France," "The Stars and Stripes Forever" and "El Capitan." Herbert's "American Fantasie" aroused much enthusiasm, and the overture from Tannhaeuser, conducted by Walter Damrosch, was hardly less enthusiastically received. The chorus, under the leadership of Frank Damrosch, sang Handel's "Hallelujah" chorus, an old Netherlands "Hymn of Thanks," "There Is a Rose Tree Blooming," "Star Spangled Banner" and "My Country, 'Tis of Thee."

The soloists were Robert L. Clark, cornetist; Mrs. Caroline Mirh Hardy, who sang "Dich Theure Halle," from Tannhaeuser, and Eugene Cowles, whose selections were "Celeste" and "Forgotten."

PROCTOR THEATRES TO CLOSE.

The members of the stock company at Proctor's Fifth Avenue Theatre have received two weeks' notice and the season at that house will close on Sunday evening, June 3, with the usual vaudeville concert. Some of the members of the company may be re-engaged for the 125th Street house, which will probably remain open all Summer. The Fifty-eighth Street Theatre will close June 3 for renovation, prior to reopening in the Fall under the new Keith-Proctor régimé. The plans for the Fifth Avenue for next season have not been announced, but it is more than likely that vaudeville will be the attraction.

COMPANIES CLOSING.

Porter J. White's Faust closed at Lorain, O., on May 4, after a season of thirty-six weeks.

Al H. Wilson in The German Gypsy closes on May 12.

The Rose Cecilia Shea Opera company, presenting Paul Jones, closed its season at Washington, D. C., on April 21.

Eleanor Robson's company closed at Albany, N. Y., on April 26.

The Fascinating Mr. Vanderveldt closed at Philadelphia on April 28.

The Education of Mr. Pipp, at Paterson, N. J., on April 30.

The Funny Mr. Dooley, at Albany, N. Y., on May 5.

Gay New York will close at Elizabeth, N. J., on May 30. Several changes will be made in the company. In 1907 Gay New York will be taken to Europe by Geo. Edwardes, opening at the Avenue Theatre for the season.

The Dot Karroll Repertoire company, at Newburyport, Mass., on May 14.

Effie Fay in The Belle of Avenue A, at Richmond, Va., on May 14.

Lillian Mortimer in No Mother to Guide Her, at Minneapolis, Minn., on May 5.

Si Plunkard, at Sheboygan, Mich., on May 22.

Errol Dunbar in Sherlock Holmes, at Buffalo, N. Y., on May 6; 617 performances.

The Strength of the Weak, at New York city on May 12.

Our New Minister, at Trenton, N. J., on May 26.

Hans Hanson, at Council Bluffs, Ia., on May 27.

Sidetracked, at Portland, Me., on May 19.

Neighborly Neighbors, at Albany, N. Y., on May 26.

Harry Dull, manager of the Four Huntings, closed season in Columbus, O., May 5. He reports a prosperous season of thirty-eight weeks.

My Wife's Family, Western, on July 17, after a season of forty-eight weeks.

The Rollicking Girl, at New York city on May 12.

Frank Daniels in Sergeant Brue, at Newburg, N. Y., on May 12.

Dan Sully in The Matchmaker, on May 8.

Shadows of a Great City, at New Haven, Conn., on May 12.

The Maid and the Mummy on May 12.

Peck's Bad Boy, on May 12.

The Little Gray Lady, at Atlantic City, N. J., on May 16.

A Trip to Egypt, at Saginaw, Mich., on May 27.

Laura Frankenfield in Her Double Life, at Denver, Col., on May 9.

The Squaw Man, at New York city, on May 19.

CUES.

Mr. and Mrs. George E. Mack (Mabel Strickland) are returning through Florida from Havana, Cuba. Mr. Mack will remain as principal comedian with John C. Fisher next season.

Mr. and Mrs. Chatfield H. Smith send word that they were among those fortunate enough to escape from the San Francisco catastrophe uninjured.

Virginia Dru Dorothy made her first appearance on any stage at the Capitol Theatre, Little Rock, Ark., on April 23, with the Tolson Stock company. She is the one-year-old daughter of Mr. and Mrs. Gavin H. Dorothy.

Cynthia Ackerman, a cousin of Irene Ackerman and a musical composer well known in Philadelphia, died on May 15 at Camden, N. J.

John T. Fynes, brother of J. Austin Fynes, who has been attached to the staff of F. F. Proctor for several years, resigned his position as resident manager of Proctor's 125th Street Theatre a few days ago.

Josephine Clairmont finished her thirty-six weeks' engagement as Anner Liser in Under Southern Skies May 14 in Baltimore. Notwithstanding her hit, she says she will never "black up" again.

It has come to light that the pseudonym of "John Rutherford," author of The Breed of the Treshawn, and Boy O'Carroll, or, The Rapparee Trooper, concealed the identity of Beulah Marie Dix and Mrs. E. G. Sutherland, both of Boston. Both of the above named plays have been produced by Martin Harvey, and a third play, Matt of Merrymouth, is soon to be put on by Fred Terry.

LETTERS TO THE EDITOR.

A Complaint.

SAN FRANCISCO, CAL., May 9.

To the Editor of The Dramatic Mirror:

SIR,—I beg to call your attention to the fund sent to San Francisco, for the relief of the distressed actors. This sum, $2,294.70, was the proceeds of the benefit given by the actors of New York for their stricken brothers here. This sum was sent by Hearst's "American" of New York to Hearst's "Examiner," of San Francisco, which, in turn, passed it over to its dramatic critic, who in turn passed it to a committee which is composed of the following members: Ashton Stevens, critic, on the "Examiner;" Landers Stevens, his brother, leading man for Bishop's Players; George Lask, J. F. Kiley, of the T. M. A.; Guy C. Smith, and J. J. Matheson, with Frank H. Graham, manager of Bishop's Theatre, as chairman.

The actors complain that all of Bishop's Players are taken care of, and that each one received a check for $20 or more, while the outside players, those of the rival houses with whom the Bishop forces were at loggerheads, claim that they were ignored and left to stand in the bread line. How true this is I do not say, but this I do know, that the committee, as a whole, may be honest enough, but they allow personal feeling to influence them, and I in speaking voice the sentiments of most of the players here, who add that it would have been better to have placed the fund in the hands of a few well-known actors and actresses in San Francisco, rather than to have placed it in the city across the bay, in the hands of a committee some of whom are known to have expressed their personal prejudices against certain of the profession, while to others they accorded a willing ear.

George Osbourne, Hershall Mayall, Edwin T. Emery, Adele Belgrade, Bertha Creighton, Frank MacVicar, E. L. Stockwell, and Miss Gleason would have been a committee known to every player, and in whom perfect confidence would have been placed.

It is not my intention to side with the dissatisfied actor, who can see nothing good in things unless he has a finger in the pie. The present committee does well, but it can do better. Most of its members are unknown to the player, and likewise the player is a stranger to the committee, and one has almost to beg to get a hearing. If this should reach the eyes of the committee I hope they will take it to heart as a well meaning rebuke regarding their methods of doing things. And in the event of there being any more funds sent, I trust some one who is enlightened as to the conditions here will have the appointing of the Committee of Distribution.

Yours truly,
J. F. MARTIN.

An Alleged Misappropriation.

476 CENTRAL PARK WEST,
NEW YORK, May 20.

To the Editor of The Dramatic Mirror:

SIR.—Some months ago Emily Lancaster, sister and heir to the late regretted playwright, A. E. Lancaster, in a letter to THE MIRROR, protested against the misappropriation by the persons responsible for the authorship of a something called originally, I believe, The Pink Hussar, of the title His Honor the Mayor, which had already been used by myself and her brother as the name of a comedy produced at the Empire Theatre seven years ago by William H. Crane.

Despite this protest, as I see from to-day's papers, a something called His Honor the Mayor (not the Crane comedy) is to be performed shortly at the New York Theatre.

Whether the filching of the title can or cannot be defended in a court of law I have not yet had time to find out. As to the indecency of the proceeding there can, I think, be no question, in view, more particularly, of the fact that the Crane comedy was played last year in two California theatres.

Faithfully,
CHARLES HENRY MELTZER.

MUSIC NOTES.

Henry W. Savage's English Grand Opera Co. will present only Puccini's Madame Butterfly the early part of next season. The libretto is furnished by John Luther Long and David Belasco.

The pupils of the Conried Metropolitan School of Opera gave a concert in the foyer of the Metropolitan Opera House on May 18. Those who appeared were the Misses Orner, Schramm, Allyn, Shearman, Waelchli, Kenny, Braendle, Clanville, Call, Woehning, and Laurence, Mrs. Loretto Tannert, and Messrs. Motley, Piecaver, Jacobson, Freitag, and Smith.

Arrangements for the American tour of Leoncavallo and his orchestra of sixty-five musicians from the Scala Theatre, Milan, have been completed by Curt and Kronberg. The tour will open in New York on Oct. 8 in Carnegie Hall.

At the annual election of the Philharmonic Society, held on May 15, these officers were elected: President, Andrew Carnegie; vice-president, Richard Arnold; secretary, Felix F. Leifels; treasurer, Henry P. Schmitt; librarian, Robert Reitz.

A piano recital was given on May 14 in Mendelssohn Hall by William H. Sherwood, under the auspices of the Women's Philharmonic Society.

OBITUARY.

Philip F. De Vries, father of Morris De Vries, of the Lyric Theatre staff, and Solomon De Vries, manager of the Columbia Theatre, Newark, died at his home in New York city on May 17.

Carrie Newcombe died on May 10, after an illness of two and a half years. She had a large circle of friends in the profession, who will mourn her loss. Burial was at Evergreen Cemetery, Brooklyn.

Mrs. Pauline Raymond Eintracht, mother of Joe Raymond, died Saturday afternoon of cancer at St. Vincent's Hospital. She was 47 years old.

MATTERS OF FACT.

Laura Burt made a hit at the Majestic Theatre, at the benefit for San Francisco, with imitations of Sir Henry Irving and Ellen Terry in speeches from The Merchant of Venice and a scene from Comedy and Tragedy.

Joseph Allenton, having closed his season with Bothner and Campbell's Sherlock Holmes company, is at liberty and can be addressed care of THE MIRROR.

Mamie Lincoln Pixley, of Charles E. Blaney's Factory Girl company, was called home suddenly last week from Chicago on account of the serious illness of her mother, but has returned to the company as her mother is slightly improved.

Lillian Thurgate presented her new sketch, The Dancer and the Burglar, at Proctor's Fifth Avenue Theatre on Sunday evening last.

Alice Washburn, for the past two seasons with Our New Minister, has been engaged to originate an important character part in Louis Miller's Carolina.

Gavin H. Dorothy closed a successful season of thirty-nine weeks with the Tolson Stock company, supporting Lorena Tolson, under the management of W. F. Conlin, at Hot Springs, May 5. Mr. Dorothy invites offers from managers of first-class Summer stock for juvenile and light comedy roles. He is experienced, and has successfully played such parts as the Imp in When We Were Twenty-one, Joe Peyton in Roanoake, Richard Chivy in David Garrick, etc. He may be addressed this office, or at his home, Marshall, Mo.

Billy Kersands' Minstrels played Morgan City, La., to nearly $600 on one performance this season. Other high grade attractions have also played to big receipts. Loeb and Mason are now managing the Evangeline Theatre.

Richy W. Craig, German comedian, doing a comedy and novelty musical act, invites offers for next season. He is at the Lafayette Theatre, Detroit, this week.

Maggie Weston, who stands in the foremost ranks of Irish comediennes, is open to offers for next season. Her address is 360 West Thirty-first Street.

Fifty dancers are wanted for M. B. Leavitt's American Minstrel Carnival, which opens in London, England, in August. Applicants should apply to Barney Fagan at the Metropole Hotel, between 11 and 1 P. M.

Colonel T. Allston Brown wants a copy of the manuscript of Metamora as played by Edwin Forrest.

LEANDER DE CORDOVA AMUSEMENT CO.

The Leander de Cordova Amusement Company, of which Leander de Cordova is the president, and James H. Rhodes general manager, have taken offices in the Knickerbocker Theatre Building. Besides continuing their big production, The Shadow Behind the Throne, next season, the firm will have a number of well-known successes, which will be offered with strong companies and complete scenic investiture.

Died.

ACKERMAN.—Cynthia Ackerman, at Camden, N. J., on May 15.

EINTRACHT—At New York City, May 19, Mrs. Pauline Raymond Eintracht, aged 47 years.

NEWCOMBE—Carrie Newcombe, at New York City, on May 10.

CYRANO DE BERGERAC

For licenses to perform this play apply at the law offices of
WALTER S. LOGAN, 27 William Street, New York.

FACTS

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NEW YORK THEATRES.

THE SHUBERT THEATRES in New York.

CASINO B'way and 39th St. Tel. 1846 Bryant. Evenings at 8:15. Matinees Thursdays and Saturdays. The Merry, Melodious Round of Pleasure. The Social Whirl. With an Unprecedented Cast.

LYRIC 42d St., West of Broadway. Tel. 1846 Bryant. Evenings at 8:10. Matinees Saturdays Only. LAST WEEK. ARNOLD DALY Announces Arms and the Man. Preceded by HOW HE LIED TO HER HUSBAND. NEXT WEEK HENRY DIXEY in The Man on the Box. Seat sale Thursday.

PRINCESS Broadway and 29th St. Tel. 2846 Madison. Evenings at 8:25. Best Seats $1 at Tuesday and Thursday Matinees. Regular Matinees Saturdays. BROWN OF HARVARD. With HENRY WOODRUFF. Seats selling for June.

FIELDS THEATRE, 43d Street, West of Broadway. Evenings, 8.15. Mats. Wed. & Sat. 2.15. Mr. HACKETT.....Sole Lessee and Manager. LAST WEEK. CURZON & HACKETT'S Production of THE BIGGEST FARCICAL HIT IN N. Y. MR. HOPKINSON. By R. C. CARTON. Transferred from Savoy Theatre. Company and Production Unchanged

BELASCO THEATRE, 42d St., near Broadway. Eve. at 8:00. Matinee Sat. at 2. Seventh month in New York. DAVID BELASCO presents BLANCHE BATES IN "THE GIRL OF THE GOLDEN WEST." A play in 4 acts of the period of '49—Scene laid in California—by DAVID BELASCO. Seats 5 weeks in advance.

MANHATTAN THEATRE, B'way & 33d St. Ev'g at 8:30. Matinees at 2:30. LAST WEEK. The Greatest of Comedy Successes. CHARLEY'S AUNT. With ETIENNE GIRARDOT

PASTOR'S 14th St. near 3d Ave. OPENS DAILY AT 11:30 A. M. Frank Bush, Brown, Harris and Brown, Mr. and Mrs. Jimmie Barry, Bijou Four, Irene Lee and Candy Kids, Alpha Trio, Arminta and Burke, Chalk Saunders, Sheppard and Ward, Young and Melville, Tops and Topsey, and many more.

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The GOTHAM E. 125th St. Mat. daily. Seats, 25c. The Gay Morning Glories. The Watermelon [illegible]

THIS WEEK'S ATTRACTIONS.

Pastor's.

Frank Bush, Brown, Harris and Brown, Mr. and Mrs. Jimmie Barry, the Bijou Comedy Four, Irene Lee and the Candy Kids, the Alpha Trio, Arminta and Burke, Chalk Saunders, Sheppard and Ward, Young and Melville, Tops and Topsey, and Ed Rogers' illustrated songs.

Keith's Union Square.

Katie Barry, Bert Leslie and Robert L. Dailey, W. C. Fields, Les Dumonds, Jules and Ella Garrison, Prelle's dogs, Irving Jones, Cornalia and Eddie, Lillian Ashley, Fitzgerald and Trainor, Tanner and Gilbert, Viola and Engel, Shungopavi, and Fitzgerald and Trainor.

Proctor's Twenty-third Street.

Ned Wayburn's Futurity Winner, James E. Sullivan and company, Ye Colonial Septette, Watson, Hutchings and Edwards, Selma Braatz, Lew Sully, Violet Dale, Three Cartmells and Cadieux.

Hammerstein's Victoria.

Eddie Foy, Horace Goldin, James Thornton, Harry Gilfoil, Lottie Gilson, Cheridah Simpson, Tom Brown and Siren Nevarro, Onlaw Trio and Milt Wood.

Colonial.

Charley Grapewin and Anna Chance, Will M. Cressy and Blanche Dayne, May Boley and the Polly Girls, the Black Hussars (Lasky, Rolfe and company's new act), Billy S. Clifford, Barnold's dogs and cats, Carlin and Otto, Aurie Dagwell, and Couture and Gillette.

Proctor's Fifty-eighth Street.

Dazie (Le Domino Rogue, Hungarian Boys' Band, Cliff Berzac's Circus, S. Miller Kent and company, Sa-Hera (mind reader), Quinlan and Mack, Leona Thurber and Her Blackbirds, Edna Luby and Chester B. Johnson.

Alhambra.

Eddie Foy, the Military Octette, Dan Burne and his School Girls (first time here), Shean and Warren, Ed F. Reynard, Fred Ray and company, the Wotpert Trio, Bertie Fowler, and John Le Clair.

Hurtig and Seamon's.

Nan Engleton and company, the Farrel-Taylor Trio, Eddie Leonard, assisted by McGloin and Smith, Three La Mase Brothers, Shannon and Mack, Jennie Farron, Harry Burgoyne and Morgan and Parsons.

Hippodrome.

A Society Circus, with the plunging horses, Bonham-Gregory Troupe, Ralph Johnstone, Woodward's seals, Four Rianos, Marcelline, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Rose Coghlan headed the programme in The Ace of Trumps, an interesting one-act drama that gives her abundant opportunity for telling work. Miss Coghlan made a splendid appearance and played with as much skill and care as ever. She was given a reception that proved that New Yorkers do not forget those that have entertained them well in the past. Edward T. Emery assisted Miss Coghlan as Philip Morrison. A novelty fresh from Europe, billed as The Sleeping Miracle of Strength, did not cause a sensation, as the "fake" was apparent to everybody. A funny-looking little man with a French accent came forward accompanied by two women and announced that he would give $1,000 to any one who would hold either of the huge stones on the stage out at arm's length. A husky-looking lad emerged from the audience and made an ineffectual effort to lift one of the stones, and then the act proceeded. One of the women was placed in a heavy chair near the back wall of the stage, and the funny little man made wild passes with his hands before her face. When she had been properly "hypnotized" the demonstrator raised her arms to a horizontal position and slipped over them large rings with hooks attached. Two stage hands lifted the stones and hung them on the hooks, while the young woman never moved a muscle. The two property men then stood apparently upon the arms of the girl, adding that much extra weight to her already heavy burden. The stones were then removed and the girl was taken out of her "trance" by the "professor" none the worse for her experience. No one from the audience was invited to examine the chair and curious stage hands were foiled by the presence at the wings of high screens. The act was shown for the first time in America, after a run at the Apollo Theatre in Dusseldorf, Germany. The Nichols Sisters, magnetic and amusing, had good songs and sang them well. Luigi Rossi's musical horse, "Emir," did some good tricks, and Melville Ellis rattled off a fairly amusing monologue, assisted by a grand piano. Hawthorne and Burt won laughs and made a hit with their dancing. Ethel Clifton made her vaudeville debut in a comedietta written by herself, called Bill Barklay's Baby. The scene is laid in New Rochelle, and the characters are a young husband and wife and an Irish servant girl. The husband has arranged to surprise his wife with a present of a bulldog on their wedding anniversary. The servant has been secretly married and has a six months' old baby that worries her a good deal. The husband is in the secret, but the wife is not, and between the baby and the dog things get hopelessly mixed, the wife, of course, believing her husband guilty of almost every crime on the calendar. Just as the happy little home is about to be broken up everything is satisfactorily explained and the dove of peace flutters his wings gayly once more. Miss Clifton has turned out a neat and amusing farce, and she played the role of the wife very cleverly. Thomas Chatterton was effective as the husband, but Paulina Rona as the maid introduced a brogue such as was never heard in any corner of Ireland. Lily Seville sang "Waiting at the Church" "It's All Right in the Summertime," and "Grace Darling," all of which have been done here by Vesta Victoria. Miss Seville is a bright and clever performer and did not suffer by comparison with her more famous fellow entertainer. She makes her changes quickly and does not inflict a double repetition of every chorus on the audience, which in itself is most commendable. Raymond Finley and Lottie Burke, gingery entertainers, with a good old-fashioned variety act, scored heavily. Latina, the graceful contortionist with the flexible shoulder-blades; the Bell Boys' Trio, and the Trillers, rag picture makers, were also on hand.

PROCTOR'S TWENTY-THIRD STREET.—Vesta Victoria, who has been giving a series of "Patti farewells" for the past few weeks, made what was announced as her real final appearances last week. Since her first week at the Colonial Miss Victoria's popularity has been increasing day by day, until now the mere announcement of her name is sufficient to fill any theatre. When she opened here there was no undue excitement, but it gradually became noised about that she was well worth seeing, and her present popularity is the result. The main reason for this is that her song, "Waiting at the Church," has made one of the big hits of a season in which hits have been remarkably scarce. Last week the entire audience joined in the refrain with a will, showing that the song has reached the hand-organ period of its existence. Miss Victoria will be royally welcomed whenever she cares to come back. Walter Jones and Mabel Hite made their first appearance here as a vaudeville team in a skit without a name. It was just as well, however, because it is such a hodge-podge of arrant nonsense that it would be hard to give it a title. Miss Hite wore a nondescript costume and went through a series of funny stunts that must be seen to be appreciated. She appears to be a young woman of unlimited animal spirits that bubble and effervesce unrestrainedly. She is all action and does all sorts of imitations in a gingery, sprightly way that leaves no time for the audience to think. She put on a loose silk wrapper and did some steps in it that would be impossible for any other performer. Mr. Jones had on an Irish make-up and did his share in helping Miss Hite to make an impression, but showed to little advantage on his own account. Dazie, the dancer, who has been known as La Domino Rouge, was seen without her mask, and introduced a new act in which she is assisted by a troupe of Spanish mandolinists and singers. The act opens with a serenade by the musicians, and then Dazie does three dances on her toes that are executed with precision and brilliancy. The act is prettily set and well lighted and scored a hit. Tom Nawn was extremely amusing in A Touch of Nature, assisted by Charlotte Appelle, a very clever girl who acts with rare naturalness and charm. Others in the big bill were Frank and Jennie Latona, Cliff Berzac's Circus (second week), Tom Almond, the clever skate-dancer; Charles and Jac Ahearn, and Davis and Walker. In spite of the warm weather an enormous business was done, the house being filled even on the "off" afternoons.

HURTIG & SEAMON'S.—Max Witt's new musical act, Six Sophomores and a Freshman, was seen for the first time in New York, heading an excellent programme. The book and lyrics are by Charles Horwitz and the music by Mr. Witt, who is personally looking after the production, which does credit to all concerned. The scene is laid in a girl's college, and six young women are discovered at the rise of the curtain chatting about college affairs. The subject drifts toward man, and this leads up to the first song. "Man, Man, Man," which is sung with great spirit. A youth then appears at a window, and is welcomed with open arms. A song is suggested, and "I Like Your Way" is introduced by Miss Sanford. There is a little conversation about osculation, which suggests the ditty, "A Game of Kiss," which was well done by Eddie Hume and the Misses Morrell and Luzon. The young man mentions a girl named Mary, when the costumes are changed to "tough" clothes for the proper rendition of "I'm Up in the Air About Mary," which is the hit of the act. All four songs were applauded, and some of them were repeatedly encored. The act is attractively dressed and had been thoroughly rehearsed, so that it ran smoothly and agreeably. Mr. Horwitz's dialogue and lyrics are excellent and Mr. Witt's music is of the light, catchy, popular sort that is bound to be whistled. Brown, Harris and Brown were very amusing, as were also the Americus Comedy Four. May Ward, a soubrette, seemed to have many friends, and her burlesque on Vesta Victoria went well. Joe Flynn's songs and chat and the offerings of the Wangdoodle Four, the Misses Delmore and Wentworth and Vesta received due appreciation.

COLONIAL.—Eddie Foy, late of The Earl and the Girl, reappeared as a vaudeville star, and entertained his admirers with a monologue embracing some of his latest oddities in the line of grotesque imitation. His work was appreciated and he was encored several times. Blanche Ring shared the headline honors and scored another popular hit with a Summer song called "Waltz Me Around Again, Willie," which will undoubtedly be a craze at the resorts with the boys and girls who are fond of a good dancing tune. Edward Clark and his Six Winning Widows made a decidedly strong impression, the act being full of life and ginger from beginning to end. Mr. Clark is a host in himself, and his antics and songs were hugely enjoyed. Selma Braatz, the European juggler, did many remarkable feats with great skill. Wilfred Clarke, assisted by Theo Carew, Eleanor De Mott, and Archie Gillies, proved excruciatingly amusing in Mr. Clarke's farce, What Will Happen Next? The Six Musical Cuttys took the place of Abbie Mitchell and company, who did not arrive from Europe in time to open. The Cuttys are as popular as ever and brought down the house with Sousa marches and other selections. The Village Choir sustained the reputation established some time ago, and their vocalism was one of the treats of the season. The Eight Allisons, remarkably fine acrobats, and Kurtis and Busse, with their trained terriers, were also in the bill.

PASTOR'S.—Genaro and Bailey were the headliners and presented A Victim of Circumstances, in which there is a lot of good comedy as well as some of the best dancing known to vaudeville. O. T. Fiske and Nellie McDonough revived their old act, Brocky's Temptation, and this picture of low life made a strong appeal. These artists are in a class by themselves and are especially popular with Mr. Pastor's faithful patrons, who know good work when they see it. Smith and Baker allowed their eccentric ideas to have full sing, with very happy results. Frank Whitman, who has a most original specialty, was especially successful in a brisk dance to which he plays his own music on the violin. Mitchell and Marron gave as much satisfaction in their minstrel specialty as if they were surrounded by forty others. John Morrison, billed as "the Irish Singer," is a man with very powerful vocal cords who made the welkin ring and the walls of Tammany Hall tremble when he released the full volume of his voice. He sang "My Yankee Irish Girl," "My Wild Irish Rose," "Nothing's Too Good for the Irish," and other stirring songs. Milton and Kaiser, Kennedy and James, Emmett and McNeil,

Photo Glasier, Brockton, Mass. THE VILLAGE CHOIR.

Glover Ware, manager of The Village Choir, pictures of the members of which appear on this page, has presented his attraction successfully in the leading vaudeville houses for the past three seasons. The little organization is made up of the original members of the choir in 'Way Down East, in which they were one of the leading features. It is composed of the Misses Hart and Butler and Messrs. Thrasher and Ware. The act is refined and pleasing to any sort of audience, and that accounts for the fact that it has had but little idle time since its entrance into the field of vaudeville. Mr. Ware has booked it solid for next season.

BLANCHE DAYNE.
(MRS. WILL M. CRESSY.)

Photo by Ha'l.

The above picture of Blanche Dayne in proper person will be of particular interest to vaudeville patrons, as they will be glad to know just what she does look like. Probably no woman in vaudeville has been called upon to portray such a varied line of characters as Miss Dayne. In writing one-act plays for their own use, Mr. Cressy has kept himself in a certain line, but he has handed Miss Dayne a series of parts that would tax the capabilities of any actress. First, in Grasping An Opportunity, we knew her as the cool, calculating "con" woman, who calmly "did" the old rustic to the tune of $50. Then, in The Village Lawyer, we found the rich young city woman who wanted a divorce from her husband because he had not written to her for a week. Next we met her as the rosy cheeked, chunky little 18-year old Pauline Biffins, of South Africa, in Bill Biffins' Baby. By this time we thought we really knew her, but last year the dowdy, bleached, brazen, world-weary star of The Elite Repertoire company "blew in" to the Town Hall "for one night only," and we saw Miss Dayne in a new way. Eighteen-year-old girl, love sick wife, cheeky book agent and faded, case hardened actress of the "kerosene circuit." What will Cressy next expect her to play? Whatever it is, from Little Eva to Mother Mandlebaum, it is safe to say that she will play it, and play it well.

The Burlesque Houses.

DEWEY.—Bob Manchester's Crackerjacks gave a pleasing performance that drew well. Hennings, Lewis and Hennings were the hit of the olio in a new act that is full of ginger and action. There is not a dull moment in it and the trio again proved themselves very able entertainers. Others in the olio were Lillian Held, the Glockers, Reed and Shaw, and Sheppard Camp. This week, Wine, Woman and Song.

GOTHAM.—Fred Irwin's Big Show, which played an engagement earlier in the season, was warmly welcomed and did a large business. This week, Gay Morning Glories.

LONDON.—W. B. Watson presented his Orientals to a series of excellent houses. The olio is strong and well balanced. This week, Thoroughbreds.

MINER'S BOWERY.—Miner's Merry Burlesquers scored a big hit with the usual large audiences. This week, Miner's Americans.

MINER'S EIGHTH AVENUE.—The Alcazar Beauties presented a good vaudeville bill, including Kelly and Bartlett and Sawtell and Sears. This week, Watson's Orientals.

LONDON COLISEUM IN TROUBLE.

The shareholders of the London Coliseum held a meeting the other day to discuss ways and means of extricating the great amusement enterprise from its present deplorable condition. It appears that the expenses have been greater than the receipts, and, as matters stand, unless every shareholder comes to the rescue the creditors will swoop down on the property and the courts will have a big job on their hands. At Easter a big review was put on at great expense as a last resort, but the results have not been as satisfactory as could have been wished. Oswald Stoll has been appointed by the Chancery Division as receiver and manager of the house, and as he has an interest amounting to $250,000 in it he will do everything possible to save the property. His first act was to cut out the "supper show," and substitute a schedule by which the review is presented three times a day. This will be a great hardship on the performers, as it will keep them at work practically twelve hours at a stretch. John Donald has been reappointed general manager and Will Bishop has become stage-manager. All the artists' contracts have been declared void, and those wishing to remain have had to sign new ones that require them to do extra work. At the meeting of the shareholders Mr. Stoll declared that the new Coliseum was a few years ahead of the times. He also said that but for his own organization and management the finances would be at least $100,000 worse than they are. The principal reason for the present trouble, Mr. Stoll said, was that the house cost about sixty-seven per cent. more than was counted upon when the company was launched.

BILLY WILLIAMS ILL.

Billy Williams, widely known as a clever minstrel, is very ill with lung trouble at 609 San Jacinto Street, Houston, Texas, and his friends in Houston are arranging a benefit for him that will take place under the auspices of the United Irish societies, May 28. Williams has always been known for his open-handed generosity. Some years ago he inherited a fortune of $200,000 and organized a big minstrel company to tour the South. The company arrived in Memphis during a yellow fever epidemic, and Williams immediately disbanded his company to devote his time and money to the alleviation of the distress of the victims. When he left Memphis he was a poor man, and on his arrival in New York he suffered from an attack of yellow fever that added to his hardships. Several months ago he was advised by his physician to go to Texas to live, and he and his wife and seven children have resided there ever since. It is expected that the benefit will realize a large sum, as the principal citizens of Houston are taking a lively interest in it.

CIRCUS TREASURER ARRESTED.

William T. Spaeth, auditor of the Hagenbeck Circus, was arrested in Cleveland, Ohio, while he was at work in the ticket wagon on Tuesday last on a charge of having stolen $30,000 from the Forepaugh-Sells Circus in October, 1904, while he was treasurer of that enterprise. The theft, it is alleged, occurred at Tarboro, N. C. The warrant was sworn out by Lewis Sells and John Sater, administrators of the estate of Peter Sells. Spaeth was released on $10,000 bail, and his attorneys will fight his extradition to North Carolina. At the time the money disappeared Spaeth alleged that the keys of the safe had been stolen from under his pillow.

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Cook's Park, Evansville.
Forest Park, Little Rock, Ark.
Britannia-on-the-Bay, Ottawa, Ont.
Chester Park, Cincinnati.
Woolworth's Rf. Garden, Lancaster, Pa.

N. B.—IT IS IMPORTANT THAT ARTISTS SEND THEIR OPEN TIME TO BOTH THE NEW YORK AND CHICAGO OFFICES.

HENNINGS, LEWIS & HENNINGS

May 21, Island Park, Easton.
May 28, Central Park, Allentown.
June 4, Rock Spgs. Park, E. Liverpool.
June 11, Myers Lake, Canton, O.
June 17, Avon Park, Youngstown, O.
Six weeks lay off. Resting.
Aug. 13, Cedar Park, Sandusky, O.
Aug. 20, Casino Park, Kalamazoo.
Aug. 27, Ramona Park, Grand Rapids.
Sept. 3, Majestic, Chicago.
Sept. 10, Haymarket, Chicago.
Sept. 17, Columbia, St. Louis.
Sept. 24, Olympic, Chicago.
Oct. 1, G. O. H., Indianapolis.
Oct. 8, Columbia, Cincinnati.
Oct. 15, Hopkins', Louisville.
Oct. 22, Hopkins', Memphis.
Oct. 29, Travel.
Nov. 5, Orpheum, St. Paul.
Nov. 12, Orpheum, Minneapolis.
Nov. 19, Orpheum, Omaha.
Nov. 26, Orpheum, Kansas City.
Dec. 3, Travel.
Dec. 10, Keith's, New York.
Dec. 17, Keith's, Providence.
Dec. 24, Savoy, Fall River.
Dec. 31, Colonial, Lawrence.
Jan. 7, Park, Worcester.
Jan. 14, Moore's, Portland.
Jan. 21, Keith's, Manchester.
Jan. 28, Keith's, Boston.
Feb. 4, Empire, Paterson.
Feb. 11, Empire, Hoboken.
Feb. 18, Keith's, Philadelphia.
Feb. 25, Bijou, Altoona.
Mar. 4, G. O. H., Wheeling.
Mar. 11, G. O. H., Pittsburg.
Mar. 18, Keith's, Cleveland.
Mar. 24, Temple, Detroit.
Apr. 1, Cook's, Rochester.
Apr. 8, Shea's, Buffalo.
Apr. 15, Shea's, Toronto.
Apr. 22, G. O. H., Syracuse.
Apr. 29, Maryland, Baltimore.
May 6, Chase's, Washington.
May 13, Keith's, Jersey City.

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Grand Opera House, Syracuse, N. Y.
Bijou Theatre, Altoona, Pa.
Kernan's Maryland Theatre, Baltimore, Md.
Shea's Garden Theatre, Buffalo, N. Y.
Shea's Theatre, Toronto, Can.
Moore's Theatre, Rochester, N. Y.
Temple Theatre, Detroit, Mich.
Moore's Theatre, Portland, Me.
Park Theatre, Worcester, Mass.
Savoy Theatre, Fall River, Mass.
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Lowell Opera House, Lowell, Mass.
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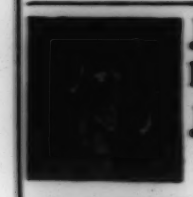

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MELVILLE'S CONTINENTAL NOTES.

AMSTERDAM, HOLLAND, May 1.

Before leaving town to-day for our next stand we had an opportunity of seeing the new programme that will occupy the boards of the Circus Carré for the next fifteen days, shortly after which Director Fritz Van Haarlem will close for the season and take out his road show, which will go on a tour through Holland. He has just returned from Paris, where he engaged many numbers for his tour. Motogirl is to join the tour after she has concluded her engagement at Carlsbad in July, and he has also engaged her for the Circus Carré, Bremen, in October. This will be the first time Motogirl has been presented in a circus ring, as her act is absolutely a stage attraction, but he has arranged to build a platform that can be carried into the ring for her use.

"Consul" is the very heavily billed attraction at Circus Carré at present. It is billed as "Consul the Second," but I secretly believe this is Consul the fifth, for as fast as they die another one crops up to take his place, and six months is a long time for them to live and tour the cities, as they fall ready victims to pneumonia, and a sudden change of weather carries them right off. This one is very ably exhibited by the same gentleman from West Virginia, Dr. Scott, who had the sole tuition of "Consul First," that set all Paris and London agog. He is shown here in a small room on the stage, formed by a miniature setting, and furnished with baby furniture to carry out the idea, and even a miniature typewriter is not omitted, so that the man-monkey can write to the Zoo occasionally. His next move is to South America, where the climate is more congenial, and Dr. Scott hopes to sail with his charge on May 20.

The marvelous Alvos, who are well known in America, are on the bill. Their act on six perpendicular bars, all in a row, the somersaults they throw, and the hard falls they get, certainly make it a hustling exhibition and one that shows marvelous agility. One of the team is dressed as a woman and disports himself gracefully, doing several very difficult turnovers from the top of the bars.

Albertus and Jessie Millar, American eccentrics, contribute a nice ten minutes of everything, beginning with a fine cornet solo by Miss Millar, from which the scene changes to a fair ground. Mlle. Bertie Bordeverry, daughter of Colonel Bordeverry, well known for his clever shooting, is on the bill, and the young woman is quite an expert. At the finish of the act she shoots the clothing from a girl who stands on a pedestal. Les Georgettys, hand-balancers, are quite daring in their work. In the troupe is a very smart boy, who seems to be able to alight on his hands and be caught by his colleagues in that position at all times. This act has been secured by Mr. Felber for the Keith circuit. Kelly and Reno, lately from the U. S. A., who are playing their first Continental engagement, having just come from the London Empire, are doing a good act with plenty of funny stunts with chairs and tables, and the man who does the falling gets away with some good comedy positions in his falls. He still does a lot of the business he used to do when I last saw him in America with The Devil's Auction.

There is an illusion act billed as Mr. Fritz. The name is German, but I think the magician is from sunny Italy. In his endeavors to duplicate the quick work first introduced by Horace Goldin he makes many blunders which cause the audience to see through some of his tricks, notably the skirt illusion, in which a woman vanishes from a gilded cage. He also uses that much discussed trick in which a woman is taken from a trunk that is in turn taken from the interiors of two others. This trick is quite popular now.

In my last letter from Holland I forgot to tell of the peculiar way they have of taking furniture into the houses. The steps of the ordinary houses are so steep that they are only a few degrees from being perpendicular and very narrow to boot. The result is that everything is taken in through the windows, hoisted up by a block and tackle. Every house here has a permanent attachment that projects from the roof for that purpose. Moving day in Holland is therefore quite an odd spectacle.

The Queen of Holland arrived to-day from The Hague to take up her Winter quarters in the palace and the city has all of its flags out and many hundreds are assembled to see her arrive.

Bedini of Bedini and Arthur, who did a very clever burlesque of Motogirl while playing with us at the Circus, writes me that the business is so bad at the Frankfort Orpheum that sometimes one hundred persons comprise the audience. The fight between the two theatres seems so far to have not proven quite as satisfactory as the directors would wish.

The report of the failure of the London Coliseum reached here to-day. It is stated in the papers that all existing contracts have been called off and those desiring to remain can do so by signing new contracts with the men who have been chosen to look after the affairs of the very much hit shareholders. There was hardly a professional who say the performance at the opening of this theatre that did not predict its fall in a very short time. All those wishing to remain now to complete their engagements in the revue under the new contracts will have to work three times a day, as that will be the rule hereafter. It is needless to say that three performances a day will not be a success in London; it has already been tried and found wanting. I expect the Coliseum will soon be devoted to some other purpose than that of a vaudeville theatre. Now people are wondering how it will be possible for Thompson and Dundy, who are building a gorgeous Hippodrome in London, to make a paying venture of it, when both the Coliseum and Lyceum cannot do it, even though they get the best talent available and no money is spared on gorgeous productions. The present revue at the Coliseum, from all accounts, must have cost thousands of pounds. FREDERIC MELVILLE.

CONEY ISLAND IN FULL SWING.

The season at Coney Island is now under full headway. Dreamland opened on Saturday evening with Bostock's animal exhibition as the principal feature. The Bostock entertainment is almost entirely new and contains a number of very startling acts, the principal one being done by a Frenchman named Gaillard, who had a troupe of fierce lions under full subjection. Herr Hendrickson, a German trainer, shows fifteen tigers, and there are a number of other thrillers.

The new spectacle, San Francisco, which is to take the place of Fighting the Flames, will be put on about May 30 if the immense production can be made ready in time. Another Dreamland attraction is a tribe of twenty-five Moki Indians, who do a snake dance with the Tobin Indian Show. The resort has been freshened up with plenty of white paint and presents a spick and span appearance.

HERRMANN'S PLANS FOR NEXT SEASON.

Herrmann the Great will close his season of thirty-two weeks in June. During this season he has been principally in the West, one of his notable engagements being in Chicago, where he played three return dates at the same house. After closing his season he will begin work for next season on his act, which will include new scenery and new illusions, among which will be "The Birth of Cupidon." Herrmann may play a few weeks at the New York Roof Garden before sailing for Europe in August. He will take a short trip abroad, returning in time to open in October.

SIG. SAUTELLE TO RAISE POULTRY.

Sig. Sautelle, the retired circus manager, has decided to engage in the business of poultry raising on a large scale. On his estate near Homer, N. Y., he has several big buildings that are now being transformed into henneries, with a liberal space for the raising of squabs and young chickens. Mr. Sautelle is devoting all of his time and attention to his new venture, and proposes to make as big a success of it as he did of his tented amusement enterprise.

R. A. ROBERTS INTERVIEWED.

In a recent issue of the London *Music Hall* there appeared an interview with R. A. Roberts, in which he chatted interestingly of his American experiences. The interview runs, in part, as follows:

New York is the finest place in the world for any artist. Here are my reasons: In England: take a good, well played little sketch, with a pretty domestic touch, depending on a gentle curtain, with a suggestion of a tear—on the probable ending of a man taking back a truant wife, and expressing in his eyes and the heaving of his breast all that stirs him inwardly. Would he have the extra two minutes allowed, in which to faithfully act and make his audience feel this? No! Consequently, there is a hurried, jumbling finish, with neither sentiment nor true humor; and all the "turn" thinks of it is, "It's all right; we played it within three and three-fifth seconds of our scheduled time!" Over there I saw some beautifully acted little sketches. But the same sketch here would be booed, because our audiences are not educated up to the real art of sincere expression; they seem to insist on this art being portrayed only in the theatre proper.

In New York (I played nowhere else) no limit was insisted upon as regards time. I have seen a first "turn" play fifteen minutes; the same turn over here would be allowed five! I carefully gauged it, on these lines: I saw they would have to eliminate, and, putting it through my own stage managerial sieve, I gathered why so many small turns suffer. If only the heads of our stage staffs would say to the "turn" who is reduced from twelve to four minutes, "Show me your full act at rehearsal!"

The stage hands are superior to ours. This is easily explained. They are paid weekly wages and devote all their time to the duties. I mean to convey that they are not plumbers or dairymen during the daytime. Nothing but stage hands. Again, the stage lighting is infinitely superior to ours. You rehearse your lighting in the morning, not at 6:30 p.m.

The English artist, if painstaking, full of detail and possessing a decent repertoire, cannot fail. They like us personally and love our King—I could almost say more than we do. God bless him!

Every show must be a "first night." You must be keyed up to concert pitch the whole time. The press very kindly gave me this hint prior to my first appearance. I took it gladly, and, from the first day to the last—ten weeks in all, including Sundays—I never gave one weak performance. I lost fourteen pounds in five weeks, the result of the constant strain. You cannot live there on a name, or a past success, and the more each week increases your popularity the stronger must you become to retain it.

It's a wonderful place, and a wonderful audience, and—wonderful money. As regards tipping, I found it iniquitous. It is here, for that matter, but then some of our poor chaps get such small salaries that the extra few "bobs" are a godsend and save the managers a good deal of expense. Over there, where the lowest salary is £3, tips should not be expected, of course, a present to the "boys" who have assisted you is one thing, but a recognized tip all round is too much, and in my personal case amounted to £5 per week.

POLI JOINS THE MERGER.

S. Z. Poli, the New England manager, has joined the Keith-Proctor merger, announced in last week's MIRROR, and the friction that had been threatening for some time will now be averted. By the terms of the agreement, which is for ten years, Poli will abandon his plan of building a theatre in Jersey City, where Keith purchased the Bijou a few weeks ago, and to make matters even Keith will give up the Park Theatre in Worcester, Mass., where Poli has a house. The parties to the agreement will not invade one another's territory, and all acts for the Poli theatres will be booked through the Keith offices. This plan will not interfere with the completion of the Poli theatres in Scranton and Wilkes-Barre, Pa., which are now being built, and will be added in September to the Poli string, which now includes houses in New Haven, Hartford, Bridgeport, and Waterbury, Conn., and Springfield and Worcester, Mass. It is said that A. M. Bruggeman, who owns theatres in Hoboken and Paterson, N. J., will give up his scheme for building a new house in Jersey City. If this is so he will have to forfeit $500, already paid by him for options on property. Of course Proctor has also laid aside the project of a house in Jersey City, owing to his agreement with Keith, and from present indications the city across the river will have only one first-class vaudeville theatre instead of the three that were in view a few weeks ago. Another important addition to the Keith circuit was made last week, when the Trent Theatre, in Trenton, N. J., was secured by Keith. The house is conveniently located between New York and Philadelphia, and will make an attractive stopping place for performers looking for short "jumps."

The only important houses that have not been placed in the new "pool" are those controlled by Percy G. Williams and Oscar Hammerstein. They are booked by William Morris, who up to this time has supplied Proctor and Poli with acts. It remains to be seen whether they will join the others, but from present indications they will be forced in, as the combination against them is too powerful to admit of very strong resistance. William Morris is probably the most interesting figure in the present situation, and he declares emphatically that no matter what happens he will remain in the agency business. He has already refused a tempting offer of an enormous salary to join the new combine, and will look after the interests of his clients, as he has done ever since he started in a stuffy little office in Fourteenth Street a few years ago. His business has grown steadily, and he now occupies a magnificent suite of rooms at Broadway and Fortieth Street that resembles a beehive during the height of the honey-making season.

FIELD MINSTRELS END SEASON.

The Al. G. Field Greater Minstrels closed their twenty-first annual tour at St. Louis May 6. The season began Aug. 8, and was one of the most successful of this prosperous organization. There was a perceptible falling off in business after the receipt of the news of the calamity in San Francisco. The company happened to be in the Northwest, where the news of the catastrophe made a deep impression. Up to that time business had been better than ever before. The company for next season is completely organized. The scenic embellishments, every act and feature, will be entirely new, and many new faces will be seen with the company. Press Eldridge will be the leading comedian, assisted by a half-dozen other well-known entertainers. Mr. Field never boasts of his productions before they are accepted by the public; however, he displays a quiet feeling of confidence that the production under way for next season will far exceed anything he has heretofore presented. John Healy, Boardman Carnes, Harry Ernest, Benson Bathrick, James McIntyre, William Smith, Jack Sully, Sylvester Reardon, Bernard Granville, Nick Hufford, James Gunshannon, Walter Sherwood, William Moore, Paul LaLonde, the three Flood Brothers, and Ray Wender left for New York when the season closed. Al. G. Field, Joe Rieder, Doc Quigley and his wife, Kirby Dickerson, Walter Cherry, Joe Salmon, Harry Cancie, Frank Bellis, Jesse Elwood, James Noble, Carl Lee, George Kinney, and Garfield Gray went to Columbus, O. Ned Brill, Lou Curtis, Robert Dottert, Frank P. Hughes, and Earl May went to Columbus, Ga. Billy Clark, Herbert Willison, Oscar Mannerstrom, and Paul Brown headed for Chicago. Of the advance George Atkinson, press representative, went to Cincinnati; Will J. Donnelly to Kalamazoo, Mich., and Claude Long to Buffalo.

MR. AND MRS. NIBLO SAIL.

Fred Niblo and his wife (Josephine Cohan) sailed for Europe on Saturday on the *Koenigen Louise*, of the North German Lloyd line. They will go first to Naples and will take an automobile tour through Italy, Spain, Germany and France. They expect to arrive in London by July 2, when Mr. Niblo will begin a four weeks' stay at the Palace, this being his fifth engagement at that house. They will return to New York about September 1 to resume work in vaudeville.

EDWIN BAKER IN VAUDEVILLE.

Edwin Baker, who has played prominent parts in The Mayor of Tokio and The Tenderfoot, on many occasions playing Richard Carle's parts, being understudy for Mr. Carle, will open in vaudeville shortly in a novel sketch written especially for him by Porter Emerson Browne. Mr. Baker will be assisted by Gus Englis.

CIRCUS MEN FIGHT STUDENTS.

A howling mob of unruly students attending the State University at Columbia, Mo., were taught a lesson on Friday evening last by the canvasmen and other employes of Cole's Circus. Several dozen of the youths carry marks that will enable them to remember that it is not safe to trifle with a circus man when the latter has right on his side. It appears from reports that a committee of the students called upon the manager of the circus during the afternoon, asking for a special rate, which was granted, the students being admitted for 25 cents. Over a thousand attended and they had seats in a block. At the end of the regular performance the collegians decided to remain for the concert, but refused to buy tickets. After some delay the circus employes routed them out in spite of a stubborn resistance. About 500 of the students went in a body to a point on the railroad about a mile out of town and greased the tracks for a considerable distance. When the engine reached the greased rails the wheels spun around and the train came to a stop. One of the cars was derailed, and the entire train was in danger of being wrecked. Then the college boys laughed heartily, but their enjoyment did not last long, as the circus force tumbled out of the cars armed with all sorts of weapons, fell upon their tormentors and smote them as only circus folks know how to smite. Shots were fired on both sides, but the circus people succeeded in dispersing the mob, many of the students being taken to hospitals as a result of their "joke." One of the showmen was shot in the jaw and was taken care of by his companions. The train was delayed for several hours on account of the disturbance.

CITY COUNCIL BARS CIRCUS.

The City Council of Topeka, Kan., has decided that a circus performance in the city on Decoration Day would be nothing short of sacrilege, and by unanimous vote has ordered the City Clerk to refuse a license for a circus that has been advertised to appear there May 30. P. H. Conra, Department Commander of the G. A. R., appeared before the Council to protest against the issuance of the license.

VAUDEVILLE JOTTINGS.

The Bijou at Alpena, Mich., will close for three weeks for repairs and improvement. The house will be redecorated and will have a new stage floor.

Ida Russell's dog "Jennie," which was badly bitten by another dog in Battle Creek some time ago, is now out of danger and will soon be able to take part in her act.

Gertrude Curtis, of Devano and Curtis, owing to illness, has canceled all engagements and has gone to a sanitarium in Chicago.

James H. Birch, Jr., announces that on June 1 he will remove from Burlington, N. J., to Buenos Aires, Argentina. He has sent out a postal conveying the information, on which is printed the "going away from here" dialogue used by Mr. and Mrs. Willie Collier at Weber and Fields'.

Sa-Hera, a European exponent of thought transference, who is at Proctor's Fifty-eighth Street Theatre this week, will give a special exhibition of her powers on Wednesday morning, when she will drive through the streets, blindfolded, in a search for an article that will be hidden by a committee.

Percy G. Williams announces that Mrs. James Brown Potter will open at the Colonial Oct. 15 in Pagliacci, and Mrs. Langtry will follow Nov. 19 in a one-act play. Both players have been engaged for six weeks, and will appear at the Alhambra and the Brooklyn Orpheum. Chevalier has also signed to return to the Williams theatres next season.

Seeing New York is the title selected for the revue that is to be the feature of the bill at the New York Roof Garden. It was written by Joseph Hart and Clifton Crawford, and the music is by A. Baldwin Sloane and Mr. Hart. Carrie De Mar and Al. Leech will have the leading roles, supported by Mr. Crawford, Cheridah Simpson, John Brennan and other well-known people and a large chorus. The Hotel Astor and the Claremont, on Riverside Drive, will be among the stage pictures.

Henry Pincus has again leased the Madison Square Roof Garden and will open it in June with a musical comedy called Mlle. Champagne. Lionel Lawrence is directing the rehearsals. Ned Nye and Viola de Costa will have the principal roles.

Hope Booth's professional matinee at Proctor's Fifty-eighth Street Theatre last week was very successful. Among the prominent people present were De Wolf Hopper, W. H. Thompson, Marguerite Clark, George M. Cohan, Sam Bernard, Joseph Coyne, Charles Ross, Joseph Cawthorn, Henry Woodruff, Aubrey Boucicault, Helen Bertram, F. F. Proctor, Percy Williams, William Morris, and M. A. Luescher.

Arthur Deagon has engaged Eva Bennett and Percy Bronson for the presentation in vaudeville of James Clarence Hyde's sketch, The Perfect Man.

A dozen of the Hippodrome chorus girls will be sent to Europe this Summer to become acquainted with some Polar bears that are being trained by Hagenback for the new spectacle at the big playhouse next season. The bears are to slide down an incline into the tank, and the chorus girls are to be employed in some way in the spectacle with the bears, but the details are still a secret.

The Fays will be a feature for several weeks this Summer at Hammerstein's Paradise Gardens, introducing a number of new ideas in their thaumaturgy specialty.

Milton Robbe, proprietor of the Hotel Belleclaire, gave the last of his complimentary vaudeville entertainments on Thursday evening to his guests and their friends. The bill included Grace Emmons, J. Leslie Goeson, Fanny Bernard Leighton, Henry Kramer, Edward Hughes Webb, and Augusta Greenleaf.

Una Clayton, who is at present in vaudeville, has, according to the opinion of Lew Dockstader, written the comedy song hit of the coming season. Miss Clayton's song is entitled "What's the Difference?" She met Mr. Dockstader in Minneapolis last week and sang the song for him. The minstrel, quick to see a good thing, said: "I want that song. It is another 'Everybody Works but Father.'" Contracts were signed whereby Mr. Dockstader will feature the song. Miss Clayton also received an order from Mr. Dockstader for an afterpiece to be used by his minstrel co next season.

Arthur Holden, performing under the name of "Diavolo," had his back broken at Peoria, Ill., on Wednesday last, looping the loop on a bicycle. The loop was of the "death trap" order and failed to work properly. Holden made the circuit perfectly, but when his bicycle descended it went through the trap and he was thrown forty feet. He was performing for the Mundy Carnival Co. His home is in Galesburg, Ill.

H. W. Scherer announces that the plans for his new vaudeville theatre to be erected on the site of the Main Street Christian Church, in Johnstown, Pa., are now in the hands of contractors and that the contract will likely be let very soon.

Will H. Murphy has placed an order for a twenty-two horse-power automobile with a leading concern, and he and his wife, Blanche Nichols, will spend the Summer touring through New York State, New England and Canada.

A cablegram from Paris states that Rosario Guerrero, the Spanish dancer and pantomimist, has become insane and is now confined in an asylum in Vienna. She presented a sketch called The Rose and the Dagger in vaudeville here last season.

The War Department has detailed several officers to accompany the Barnum and Bailey Circus during its tour through the West, for the purpose of studying the methods employed in moving the big organization and providing the food and supplies for the hundreds of men and animals. The officers will be the guests of the management and will occupy berths in the private car of George O. Starr, the managing director of the circus.

The Chutes in San Francisco was booked to open Sunday, May 20, with a vaudeville bill booked by the Orpheum circuit. This is the first theatrical entertainment given in the city since the disaster.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Weaver—Bijou, Calumet, Mich., 21-26.
Albertus and Millar—Alcazar, Marseilles, France, 21-31, Varieties, Oldham, Eng., June 4-9.
Addison and Livingston—Bijou, Winnipeg, Can., 21-26.
Ahearns, The—Wonderland, Milwaukee, 19-26.
Albions, The—Earl, Pueblo, Col., 21-26.
Aleta, Two—Orph., Springfield, O., 21-26.
Alexander, Marion—Park, Bayonne, N. J., 21-26.
Allen, Josie—Henderson's, Coney Island, 21-26.
Allen, Dwight—Poli's, New Haven, Conn., 21-26.
Allisons, Eight—Orph., Bklyn., 21-26.
Allmon, Joe—Bijou, Escanaba, Mich., 21-26.
Alpha Trio—Pastor's, N. Y. C., 21-26.
Amann and Hartley—Glasgow, Scot., 21-26, Belfast, Ire., 28-June 2, Dublin, Ire., 4-9.
American Trio—Proctor's, Newark, N. J., 21-26.
Ameras Sisters—Grand, Pittsburg, 21-26.
Ashton, Margaret—Oxford Canterbury, Eng., 21-26, Empire, Hackney, Eng., 28-June 2, Empire, Holloway, Eng., 4-9.
Armintas and Burke—Pastor's, N. Y., 21-26.
Asra—Proctor's 125th St., 21-26.
Ashley, Lillian—Keith's, N. Y., 21-26.
Ashton and Earle—Bijou, Fort Dodge, Ia., 21-26.
Austins, Tossing—Lakeside Park, Akron, O., 21-26, Lake Park, Canton, O., 27-June 2.
Avery and Pearl—Family, Lafayette, Ind., 21-26.
Avolas, Musical—Shea's, Toronto, Can., 20-26.
Axtell and Heintz—Grand, Marion, Ind., 21-26, Family, Lafayette, Ind., 28-June 2.
Avon Four—Forest Park, St. Louis, 21-26.
Bailey and Austin—Orpheum, Los Angeles, 13-20, Chutes, 'Frisco, 27-June 4.
Barnes and Levins—Orph., Seattle, Wash., 21-26.
Barnold's Dogs and Cats—Colonial, N. Y., 21-26.
Barretts, The—Keith's, Boston, 21-26.
Barry, Katie—Keith's, N. Y., 21-26, Keith's, Boston, 28-June 2.
Barry, Mr. and Mrs. Jimmy—Pastor's, N. Y., 21-26.
Barry and Woolford—Maj., Chgo., 21-26.
Baxter, Sid—Howard, Boston, 21-26.
Benton, Louise—Proctor's, Newark, N. J., 28-June 2.
Bedouin Arabs—Keith's, Boston, 21-26.
Belmont Sisters—Maj., Chgo., 21-26.
Berger Bros., Mannion Park, St. Louis, 20-26.
BERGERE, VALERIE—Orph., Los Angeles, 14-June 8.
Berlin Opera Trio—Henderson's, Coney Island, 21-26.
Bernac's Circus—Proctor's 58th St., 21-26.
Besnah and Miller—Keith's, Boston, 21-26.
Bijou Four—Pastor's, N. Y., 21-26.
Birch, John—East End, Memphis, 20-26, Forest Park, St. Louis, 27-June 2.
Black Hussars, The—Colonial, N. Y., 21-26, Orph., Bklyn., 28-June 2.
Black and Jones—Henderson's, Coney Island, 21-26.
Boldens, The—Keith's, Boston, 21-26.
Boley, May—Colonial, N. Y., 21-26.
Bootblack Quartette—Maj., Chgo., 21-26.
Botter, Harry—Park, Bayonne, N. J., 21-26.
Boylan, Arthur and Mildred—Keith's, Boston, 21-26, Pastor's, N. Y., 28-June 2.
Braatz, Selma—Proctor's 23d St., 21-26.
Brehany, Louise—Forest Park, St. Louis, 21-26.
Brindemour—Poli's, New Haven, Conn., 20-26.
Brittona, The—Wintergarten, Berlin, Ger., 1-31, Leipzig, Ger., June 1-15.
Brockman, Mack and Belmont—Keith's, Phila., 21-26.
Brooks Bros.—Proctor's, Albany, N. Y., 21-26.
Broomstick Witches, Twelve—Keith's, Boston, 21-26.
Brown, Harris and Brown—Pastor's, N. Y., 21-26.
Brown and Nevarro—Hammerstein's, N. Y., 21-26.
Brown and Wilmot—Unique, Minneapolis, 21-26.
Bruce, Bettinis—Poli's, New Haven, Conn., 21-26.
Brunnins, Les—Olympic, Chgo., 21-26.
Bryant and Saville—Proctor's, Newark, N. J., 21-26, Proctor's, Troy, N. Y., 28-June 2.
Buckeye Trio—Orph., Springfield, O., 14-19.
Budworth and Wells—People's, Leavenworth, Kan., 14-19.
Bur Bros.—Atlantic Garden, N. Y., 14-19.
Burgoyne, Harry—H. and S., N. Y., 21-26.
Burke, Dan—Alhambra, N. Y., 21-26.
Burkes, The—Olentangy Park, Columbus, O., 20-26.
Burke and La Rue—Moore's, Portland, Me., 14-19.
Burke and Urline—Crystal, Kokomo, Ind., 21-26, Crystal, Logansport, Ind., 28-Jun 2.
Burton and Rankin—Forest Park, St. Louis—Indefinite.
Busch Family—Family, Sioux City, Ia., 21-26.
Bush, Frank—Pastor's, N. Y., 21-26.
Byers and Herman—National, Dayton, O., 21-26.
Caldeaux—Proctor's 23d St., 21-26.
Callahan and Mack—Maj., Chgo., 21-26.
Camaras Sisters—Grand, Syracuse, N. Y., 21-26.
Cameron, Grace—Shea's, Toronto, 21-26, Temple, Detroit, 28-June 2.
Camille Trio—Moore's, Portland, Me., 21-26.
Campbell and Johnson—Proctor's, Newark, N. J., 21-26.
Cannabel, Franz—Luna Park, Coney Island, 21-26.
Caprice, Lynn and Fay—Orph., 'Frisco, Cal., 20-June 2.
Carew and Hayes—Arcade, Toledo, O., 20-26, Youngstown, 28-June 2.
Carlin and Otto—Colonial, N. Y., 21-26.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—Indefinite.
Cartmells, The—Proctor's 23d St., 21-26, Proctor's, Newark, N. J., 28-June 2.
Carrillo, Leo—Proctor's 125th St., 21-26.
Carroll and Clarke—Lyric Park, Joplin, Mo., 21-26.
Carrollton and Hodges—Family, N. Y., 21-26, New Family, Bklyn., N. Y., 28-June 2.
Carson Bros.—Poli's, Hartford, Conn., 21-26.
Carter—Pabst, Milwaukee, 20-26.
Case, Charlie—Keith's, Boston, 21-26.
Castellat and Hall—Olympic, Chgo., 21-26.
Cato Family—Idea, Oshkosh, Wis., 21-26.
Chase and Adair—Family, Scranton, Pa., 21-26.
Chapman, Sandy—Howard, Boston, 21-26.
Chatham Sisters—Bijou, Winnipeg, Man., 21-26.
Chester, Mlle.—Keith's, Cleveland, 21-26.
Chick, Lillian—Forest Park, Kansas City, Mo., 20-26.
Clark's Dogs and Ponies—Olentangy Park, Columbus, O., 20-26.
Clark and Duncan—People's, Cedar Rapids, Mich., 21-26.
Clarke and Temple—Bijou, Duluth, Minn., 21-26, Bijou, Superior, Wis., 28-June 2.
Clarke, Wilfred—Orph., Bklyn., 21-26, Alhambra, N. Y., 28-June 2.
Clayton, Una—Dominion, Winnipeg, Can., 21-26.
Clifford, Billy (Single)—Colonial, N. Y., 21-26.
Clifford and Burke—Orph., 'Frisco, Cal., 21-June 2.
Clifton, Ethel—Keith's, Phila., 21-26, Keith's, Boston, 28-June 2.
Colby Family—Maj., Chgo., 21-26.
Cole and Clemens—Bijou, Green Bay, Wis., 21-26.
Colonial Septette, Ye—Proctor's 23d St., 21-26, Proctor's 58th St., 28-June 2.
Conkey, Clever—Olympic, Chgo., 21-26.
Conroy, Jam. and Mamie—Grand, N. Y., 21-27.
Conture and Gillette—Colonial, N. Y., 21-26.
Conway's Mules—Luna Park, Coney Island, 21-26.
COOKE AND MISS ROTHERT—Empire, Stratford, Eng., 21-26, Empire, Shepherds Bush, Eng., 28-June 2, Empire, Cardiff, Wales, 4-9.
Cornalia and Eddie—Keith's, N. Y., 21-26.
Courtney, Maude—Empire, Belfast, Ire., 21-26, Empire, Dublin, Ire., 28-June 2, Empire, Liverpool, Eng., 4-9.
Cowley, Jas. H.—Bijou, Calumet, Mich., 21-26.
Crane and Perkins—A. and S., Boston, 21-126.
Crawford, Clifton—Proctor's, Newark, N. J., 21-26.
Crawford and Duff—Crystal, Detroit, 21-26.
CRESSY, WILL, M., AND BLANCHE DAYNE—Colonial, N. Y., 21-26, Proctor's, 23d St., 28-June 2.
Cullen, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Cunningham and Coventry—Henderson's, Coney Island, 21-26.
Cuttys, Musical—Orph., Utica, N. Y., 21-26.
Dacey, Caroline—Family, Scranton, Pa., 21-26.
Dale and Rossi—Family, Scranton, Pa., 21-26.
Damm Brothers—Columbia, Cinti., 21-26.
Dagwell, Annie—Colonial, N. Y., 21-26, Orph., Bklyn., 28-June 2.

TERRIBLE ITCHING SCALP.

Eczema Broke Out Also on Hands and Limbs—An Old Soldier Declares: "Cuticura is a Blessing."

"At all times and to all people I am willing to testify to the merits of Cuticura. It saved me from worse than the torture of hades, about the year 1900, with itching on my scalp and temples, and afterwards it commenced to break out on my hands. Then it broke out on my limbs. I then went to a surgeon, whose treatment did me no good, but rather aggravated the disease. I then told him I would go and see a physician in Erie. The reply was that I could go anywhere, but a case of eczema like mine could not be cured; that I was too old (80). I went to an eminent doctor in the city of Erie and treated with him for six months, with like results. I had read of the Cuticura Remedies, and so I sent for the Cuticura Soap, Ointment and Resolvent, and continued taking the Resolvent until I had taken six bottles, stopping it to take the Pills. I was now getting better. I took two baths a day, and at night I let the lather of the Soap dry on. I used the Ointment with great effect after washing in warm water, to stop the itching at once. I am now cured. The Cuticura treatment is a blessing, and should be used by every one who has itching of the skin. I can't say any more, and thank God that He has given the world such a curative. Wm. H. Gray, 3303 Mt. Vernon St., Philadelphia, Pa., August 2, 1905."

WANTED

Good Novelties to show, for
AMERICAN MUSEUM, Glasgow,
Also BRITANNIA VAUDEVILLE, Glasgow.
A. E. PICKARD.

Dailey, Pete—Maj., Chgo., 14-26.
Dale, Violet—Proctor's, 23d St., 21-26, Proctor's 125th st., 28-June 2.
Dare—Ramona, Grand Rapids, Mich., 19-26.
De Butz and Brother—Fontaine Ferry, Louisville, 20-26.
De Lee, Lillian—Henderson's, Coney Island, 21-26.
De Veaux, Mme.—Ramona, Grand Rapids, Mich., 19-26.
De Witt, Burns and Torrance—Empire, Johannesburg, S. A., April 23-June 2, Tivoli, Cape Town, S. A., 4-July 14.
Deane, Sidney—Alhambra, Milwaukee, 20-26.
Dell and Fonda—Idea, Oshkosh, Wis., 21-26.
Delmar and Dexter—Orph., Davenport, Ia., 14-26.
Delmore and Darrell—Grand, Hartford City, Ind., 21-26, Gennett's, Richmond, Ind., 28-June 2.
Delmore, Misses—Keith's, Boston, 21-26.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Dervin, Jas. T.—Bijou, Green Bay, Wis., 21-26.
Diamond and Smith—Grand, Syracuse, N. Y., 21-26.
Dida—Forest Park, Kansas City, Mo., 20-26.
Dockery, Will—National, Dayton, O., 21-26.
DOHERTY SISTERS—Shea's, Buffalo, N. Y., 21-26, Shea's, Toronto, 28-June 2.
Dolan and Lenharr—Mannion Park, St. Louis, 20-26.
Don and Thompson—Olympic, Chgo., 21-26.
DREW, DOROTHY—Grand, Stockton-on-Tees, Eng., 21-26, Tower, Blackpool, 28-June 30.
Dudley, Gertrude—Mannion Park, St. Louis, 20-26.
Duffin-Redcay Troupe—Orrin Bros., Mexico—Indefinite.
Dumonds, Three—Keith's, N. Y., 21-26, Keith's, Phila., 28-June 2.
Dunbars, Casting—Luna Park, Coney Island, 21-26.
Duncan, A. O.—Poli's, Hartford, Conn., 21-26.
Duncan, Chas. H.—Howard, Boston, 21-26.
Dupont, Mary—Columbia, Cinti., 21-26.
Durbeyelle, Lon and Fay—Olympic, Chgo., 21-26.
Dynes and Dynes—Howard, Boston, 21-26.
Earle, Virginia—Grand, Pittsburgh, 21-26, Temple, Detroit, 28-June 2.
Early and Late—Orph., Webb City, Mo., 20-26.
Eckert and Berg—Grand, Dayton, O., 21-26.
Eckhoff and Gordon—Grand, Pittsburgh, 21-26, Shea's, Toronto, 28-June 2.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 31.
Elite Musical Four—Henderson's, Coney Island, 21-26.
Eltinge, Julian—Palace, London, Eng., 1-31.
Empire Four—Palace, Blackpool, Eng., 21-26.
Engleton, Nan—H. and S., N. Y., 21-26.
Ernie and Honegger—Bijou, Calumet, Mich., 21-26.
Ethardo, Naomi—Olympic, Chgo., 21-26.
Evans, Lloy and Church—Family, Scranton, Pa., 21-26.
Evans, Mrs. C. Leslie—Howard, Boston, 21-26, Pastor's, N. Y., 28-June 2.
Farrell, Taylor Trio—H. and S., N. Y., 21-26.
Farron, Jennie—H. and S., N. Y., 21-26.
Fays, The—Orph., Bklyn., 28-June 2.
Ferguson and Mack—Empire, New Castle, Eng., 21-26, Empire, Glasgow, Scot., 28-June 2, Paragon, London, Eng., 4-9.
Ferreros—Shea's, Buffalo, 21-26.
Ferris, Wiley Trio—Bijou, Battle Creek, Mich., 21-26.
FIELDS, W. C.—Keith's, N. Y., 21-26, Keith's, Boston, 28-June 2.
Finlay and Burke—Grand, Pittsburgh, 21-26, Keith's, Cleveland, 28-June 2.
Fisher and Johnson—Casino Park, S. Bend, Ind., 20-26.
FISHER, MR. AND MRS. FRANKIE—Keith's, N. Y., June 4-9.
Fitzgerald and Trainor—Keith's, N. Y., 21-26.
Fitzgibbons, McCoy Trio—Park, Bayonne, N. J., 21-26.
Flemer and Miller—Park, Omaha, Neb., 20-26, Park, Sioux City, Ia., 28-June 2.
Fletcher, Chas. L.—Proctor's, Albany, N. Y., 20-26, Proctor's 23d St., 28-June 2.
Flore, Mildred—Forest Park, St. Louis, 20-26.
Fontinelle—Bijou, Decatur, Ill., 21-26.
Fords, The—Keith's, Phila., 21-26.
Fostell and Emmet—Huber's 14th St., 21-26.
Fowler, Bertie—Alhambra, N. Y., 21-27.
Fox and Summer—Olympic, Chgo., 21-27.
FOY AND CLARK—Oph., Frisco, Cal., 28-June 9.
Foy, Eddie—Alhambra and Hammerstein's, N. Y., 21-27.
Francies and Roger—Atlantic Garden, N. Y., 21-26.
Fredo and Dare—Forest Park, Kansas City, Mo., 21-26, Forest Park, St. Louis, 28-June 2.
Frosini, P. G.—East End., Memphis, Tenn., 21-26.
Futurity Winner—Proctor's 23d St., 21-26.
Gaffey and Fraser—Crystal, Owensboro, Ky., 21-26.
Gardner, Jessie—Forest Park, Kansas City, Mo., 20-26, People's, Leavenworth, Kan., 28-June 2.
Gardner and Stoddard—Trent, Trenton, N. J., 21-26, Proctor's, Albany, N. Y., 28-June 2.
Garrison, Jules and Ella—Keith's, N. Y., 21-26.
Gartelle Bros.—Henderson's, Coney Island, 21-26.
Gay, Ramona, Grand Rapids, Mich., 19-26.
Gaylord, Bonnie—Bijou, Dubuque, Ia., 21-26, Bijou, Decatur, Ill., 28-June 2.
Geiger and Walters—Ramona Park, Grand Rapids, Mich., 21-26.
Gibson Girls—Orph., Springfield, O., 21-26.
Gilday and Fox—Poli's, New Haven, Conn., 20-26.
Gilfoil, Harry—Hammerstein's, N. Y., 21-26.
Gillahan and Murray—Electric Park, Kansas City, Mo., 14.
Gillen, Edward—Mannion Park, St. Louis, 20-26.
Gillen, Tom—Elks' Fair, Binghamton, N. Y., 16-26.
Gillingwater, Claude—Keith's, Phila., 21-26.
GILROY, HAYNES AND MONTGOMERY—Novelty, Fresno, Cal., 21-26, Acme, Sacramento, Cal., 28-June 2.
Gilson, Lottie—Hammerstein's, N. Y., 21-26.
Girdellas, Three—Alhambra, Milwaukee, 20-26.
Gleason, John and Bertha—Columbia, Cinti., 21-26.
Glenroy, Jas. Richmond—Shea's, Buffalo, N. Y., 21-26, Shea's, Toronto, 28-June 2.
Globe of Death—Grand, Syracuse, N. Y., 21-26.
Goolmans, Musical—Sans Souci, Chgo., 27-June 2.
Goldin, Horace—Hammerstein's, N. Y., 21-26.
Gordon Bros.—Atlantic Garden, N. Y., 21-26.
Gordon, Cliff—Temple, Detroit, 21-26.
Gordons, Bounding—Columbia, Cinti., 21-26.
Granger, Margaret—Orph., Springfield, O., 21-26.
Grant, Burt and Bertha—Maj, Chgo., 21-26.
Grapewin and Chance—Colonial, N. Y., 21-26.
Gray, Helen—Atlantic Garden, N. Y., 14-26.
Grayce, Margaret—Orph., Springfield, O., 21-26, Orph., Lima, O., 28-June 2.
Green Bros.—Bijou, Duluth, Wis., 21-26.
Griffen, Archie—Hillside Park, Newark, N. J., 21-26.
Gwyer and Haynes—Orph., Bklyn., 21-26.
Haines, Nat—Olympic., Chgo., 21-26.
Hall, Artie—Olympic, Chgo., 21-26.
Hallback and Parquette—Young's Pier, Atlantic City, 21-26.
Haley and Harty—Bijou, Hamilton, O., 21-26.
Harcourt, Frank—Ennon's, Chgo.—indefinite.
Harrington, Dan J.—Moore's, Portland, Me., 21-26.
Hart, Willie and Edith—Keith's, Phila., 21-26, Keith's, N. Y., 28-June 2.
Harvey and De Vora—Olentangy Park, Columbus, O., 20-26.
Hasty, Charles—Crystal, Logansport, Ind., 21-26, Crystal, Frankfort, Ind., 28-June 2.
Hatch Brothers—Mannion Park, St. Louis, 20-26.
Hathaway and Siegel—Crystal, Milwaukee, 21-26.
Hayman and Franklin—Middlesex, London, Eng., 21-26, Southampton, 28-June 2, Hippodrome, Brighton, 4-9.
Hayman, Mr. and Mrs.—Keith's, Boston, 21-26.
Hays, Ed. C.—Crystal, Kokomo, Ind., 21-26.
Hayward, Conroy and Hayward—Fontaine Ferry, Louisville, 20-26, East End, Memphis, Tenn., 27-June 2.
Hearn, Clark and Franklin—Lyric, St. Joseph, Mo., 20-26.
Hefron, Tom—Family, Council Bluffs, Ia., 21-26.
HELENA, EDITH—Tivoli, London, Eng., May 14-July 7.
Heloise—Grand, Pittsburgh, 20-26.
Hengler Sisters—Proctor's, Albany, N. Y., 21-26, Proctor's, Newark, N. J., 28-June 2.
Hennings, Lewis and Hennings—Island Park, Easton, Pa., 21-26, Central, Allentown, Pa., 28-June 2.
Henry, Eleanor—Proctor's, Albany, N. Y., 21-26.
Herbert's Dogs—Proctor's, Albany, N. Y., 21-26.
Hercules—Ramona, Grand Rapids, Mich., 19-26.
HERRMANN, THE GREAT—Poli's, Hartford, Conn., 21-26, Poli's, Worcester, Mass., 28-June 2.
Hill and Sylvians—Luna Park, Pittsburgh, 21-June 2.
Hillman, Geo.—Bijou, Battle Creek, Mich., 21-26.
Hills and Wilson—Worcester, Mass., 21-26, Keith's, Phila., 28-June 2.
Hillyers, Three—Crystal, Elkhart, 21-26, Irwin, Goshen, Ind., 28-June 2.
Hodges and Launchmore—Grand, Pittsburgh, 21-26.
Hoey and Lee—Proctor's 5th Ave., 21-26.
Holdsworths, The—Enson's, Chgo., 20-26.
Holmes and Waldon—Bijou, Wheeling, W. Va., 21-26.
Houlihan, Fred—Columbia, Cinti., 21-26.
Howard Bros.—Fontaine Ferry, Louisville, 20-26.
Howard and North—Poli's, New Haven, Conn., 20-26.
Hungarian Boys Band—Proctor's 58th St., 21-26.
Hyde and Heath—Unique, Minneapolis, 21-26.
Innes and Ryan—Proctor's, Troy, N. Y., 21-26, Lakeside Park, Akron, O., 28-June 2.
Irwin, Jack—Gennett's Richmond, Ind., 21-26, Temple, Ft. Wayne, Ind., 28-June 2.
Ivy, Delmar and Ivy—Orph., Springfield, O., 21-26.
Jacobs' Canines—Temple, Detroit, 21-26.
James and Davis—Family, Shamokin, Pa., 21-26.
Jennings and Jewell—Temple, Ft. Wayne, Ind., 21-26.
Jennings and Renfew—Grand, Marion, Ind., 28-June 2, Temple, Ft. Wayne, Ind., 21-26.
Jewell's Manikins—White City, Chgo., 19-26.
JOHNSTONS, MUSICAL—Grand, Stockton-on-Tees, 21-26, Tower, Blackpool, Eng., 28-30 June.
Johnson, Carroll—Proctor's 125th St., 21-26.
Johnson, Chester B.—Proctor's 58th St., 21-26.
Jones, Irving—Keith's, N. Y., 21-26, Keith's, Phila., 28-June 2.
Jordan and Harvey—Pavilion, London, Eng.—Indefinite.
Johnston, Davenport and Ladella—Riverside Park, Montreal, Can., 20-26.
Jones, Morris—Ideal, Fond du Lac, Wis., 21-26.
Kader, Abul and Wives—Maj., Chgo., 21-26.
Kane, Leonard—Proctor's, Newark, N. J., 21-26.
Karahanna Japs—Eden Musee, N. Y.—Indefinite.
Kates Bros.—International, Niagara Falls, N. Y., 21-26, Toronto, Can., 28-June 2.
Keatons Three—Montgomery, Ala., 21-26.
Keife, Zena—Prospect, Cleveland, 21-26.
Kelly, Sam and Ida—Crystal, Goshen, Ind., 21-26.
Kelly, Walter C.—Keith's, Phila., 21-26, Keith's Boston, 28-June 2.
Kelcy, Mr. and Mrs. Alfred—Alhambra, Milwaukee, 21-26.
Kellogg, Haines Quartette—Alps, St. Louis, 20-26.
Kennedy and Rooney—Shea's, Toronto, 21-26.
Kennedy and Wilkens—Keith's, Phila., 21-26, Young's Pier, Atlantic City, 28-June 2.
Kenny and Hollis—Grand, Pittsburgh, 20-26.
Keno, Walsh and Melrose—Orph., Los Angeles, Cal., 28-June 9.
Kent, S. Millyer—Proctor's 58th St., 21-26.
Kenton, Dorothy—Moore's, Portland, Me., 21-26.
Kiernan, James A.—Keith's, Cleveland, 21-26, Grand, Syracuse, N. Y., 28-June 2.
Kitafuka Troupe—Proctor's, Newark, N. J., 21-26.
Kleist, Paul—Maj., Chgo., 28-June 2.
Kohler and Marion—Thayer's Park, Amsterdam, N. Y., 21-26.
Kurtis and Bussie and Dogs—Young's Pier, Atlantic City, 21-26.
La Belle, William—Proctor's, Albany, N. Y., 21-26.
La Blanche, Mlle.—Wonderland, Milwaukee, 19-26.
La Maze Brothers—H. and S., N. Y., 21-26.
La Mont's Cockatoos—Alhambra, Milwaukee, 20-26.
La Tell Bros.—Gaiety, Springfield, Ill., 21-26.
La Zelle, Edward—Grand, Peru, Ind., 21-26, Grand, Grand Rapids, Mich., 27-June 2.
Langdons, The—Olympic, Springfield, Ill., 20-26.
Lasky Rolfe Quintet—Colonial, N. Y., 21-26.
Latina—Keith's, Phila., 21-26.
Latona, Frank and Jennie—Proctor's, Albany, N. Y., 21-26.
Lawrence, Al—Fontaine Ferry, Louisville, 20-26.
Lawrence and Harrington—Shea's, Toronto, 21-26, Shea's, Buffalo, 28-June 2.
Lawrence Trio—Riverside Park, Montreal, Can., 20-26.
Lawson, Chinese—Olympic, S. Bend, Ind., 21-26.
Le Barr—Crystal, Trinidad, Col., 21-26.
Le Claire, John—Alhambra, N. Y., 21-26.
Le Dent—Dominion, Winnipeg, Can., 21-26, Orph., Minneapolis, 27-June 3.
Le Domino Rouge—Proctor's 58th St., 21-26.
Lee, Irene—Pastor's, N. Y., 21-26.
Lee, Fitzhugh and Bessie—Orph., Portsmouth, O., 21-26.
Leonard, Eddie—H. and S., N. Y., 21-26, Hammerstein's, N. Y., 28-June 2.
Leslie and Dailey—Keith's, N. Y., 21-26.
Leslie, George W.—Orph., Lima, O., 21-26.
Levine and Leonard—Grand, Pittsburgh, 21-26.
Lewis, Al.—Bijou, Lansing, Mich., 21-26.
Lewis and Chapin—Family, Paterson, N. J., 21-26.
Libbey and Trayer—Auditorium, Lynn, Mass., 21-26.
Linds, The—Wonderland, Milwaukee, 19-26.
Londons, Four—Riverside Park, Montreal, Can., 20-26.
Longwood and Fuller—Orph., Springfield, O., 21-26.
Lovitts, The—Luna Park, Coney Island, 21-26.
Lowrey Sisters—Henderson's, Coney Island, 21-26.
Luby, Edna—Proctor's 58th St., 21-26.
Lukens, Four—Keith's, Cleveland, 21-26, Keith's, Phila., 28-June 2.
Lynns, The—Crystal, Kokomo, Ind., 21-26.
McCarthy, Myles—Howard, Boston, 21-26.
McGee and Collins—Bijou, Dubuque, Ia., 21-26.
McKinley, Mabel—Alhambra, Milwaukee, 20-26.
McKinnon and Reed—Gennett's, Richmond, Ind., 21-26.
McMahon and Chapelle—Prospect, Cleveland, 21-26.
McMahon's Minstrel Maids—Keith's, Cleveland, 21-26, Ramona Park, Grand Rapids, Mich., 28-June 2.
McNamee—Henderson's, Coney Island, 21-26.
McWatters and Tyson—Shea's, Buffalo, 21-26, Grand, Syracuse, N. Y., 28-June 2.
Macart's Dogs and Monkeys—Dayton, O., 21-26.
Macarte Sisters—East End Park, Memphis, 21-26, Forest Park, St. Louis, 27-June 2.
Macks, Two—Lyric, Terre Haute, Ind., 21-26.
Macy and Hall—Poli's, New Haven, Conn., 20-26.
Madcaps, The—Howard, Boston, 21-26.
Magnani Family—Orrin Bros., Mexico—Indefinite.
Mahr, Agnes—Maj, Chgo., 21-26.
Makmuri, Frederick—Alhambra, Milwaukee, 20-26.
Mansfield and Wilbur—Keith's, Boston, 21-26.
Mantell's Marionettes—Star, Muncie, Ind., 21-26, Grand, Hamilton, O., 28-June 2.
Marco Twins—East End, Memphis, 21-26.
Martin, Charity—Maj., Chgo., 21-26.
Mason and Mason—Crystal, Denver, Col., 21-26.
Mathieus, Juggling—Keith's, Cleveland, 21-26, Temple, Detroit, 28-June 2.
Meier and Mora—South Africa, April 1-Aug. 15.
Melani Trio—Temple, Detroit, 21-26.
Melba Quartette—Forest Park, Kansas City, Mo., 20-26.
Melroy Trio—Maj., Chgo., 21-26.
Melville and Conway—West End, New Orleans, 21-26.
MEREDITH SISTERS—Empire, Holborn, Eng., 21-26, Hippodrome, Ealing, Eng., 28-June 2, Canterbury, Eng., 4-9.
Meriam's Dogs—Proctor's, Newark, N. J., 21-26.
Mettler, Lew—Tivolo, Cape Town, South Africa—Indefinite.
Middleton, Gladys—Cripple Creek, Col.—Indefinite.
Military Octette—Alhambra, N. Y., 21-26, Richmond, Va., 28-June 2.
Miller's Elephants—Riverside Park, Montreal, Can., 20-26.
Mitchell, Abbie—Orph., Bklyn., 21-26.
Mitchell and Browning—Orph., Mansfield, O., 21-26.
Mitchell and Love—Family, Scranton, Pa., 21-26.
Mitchell and Marron—Orph., Bklyn., 21-26.
Montague's Circus—Orrin Brothers, Mexico—Indefinite.
Mooney and Holbean—Palace, Johannesburg, South Africa, March 12-June 5.
Morelli, Mme.—Luna Park, Coney Island—Indefinite.
Morgan, Lou—Howard, Boston, 21-26.
Morgan and Parsons—H. and S., N. Y., 21-26.
Morrell and Deely—Poli's, Springfield, Mass., 21-26.
Morris, Annie—Grand, N. Y., 21-27.
Morris, Howard—Orph., Springfield, O., 21-26.
Morris, Nina—Keith's, Phila., 28-June 2.
MOTOGIRL, LA—Hansa, Hamburg, Ger., 1-31.
Mozarts, The—People's, Excelsior Springs, Mo., 20-26.
Mullen and Correlli—Temple, Detroit, 21-26.
Musketeers, Four—St. Louis, 20-26.
Naida—Bijou, Duluth, Minn., 21-26.
Nawn, Tom—Proctor's, Newark, N. J., 21-26.
Newell and Niblo—Howard, Boston, 21-26, Pastor's, N. Y., 28-June 2.
Nitron, Bessie—Linn's, Buffalo, N. Y., 21-26.
NORTON, MISS, AND PAUL NICHOLSON—Proctor's 58th St., 28-June 2.
O'Day, Ida—Poli's, Hartford, Conn., 21-26.
O'Rourke and Gillian—Park, Bayonne, N. J., 21-26.
Onlaw Trio—Hammerstein's, N. Y., 21-26.
Ouri, Adele Purvis—Bijou, Duluth, Minn., 21-26.
Otaro Japs—Temple, Ft. Wayne, Ind., 21-26.
Outcault, R. F.—Shea's, Buffalo, 21-26.
Owen, Baby—Moore's, Portland, Me., 21-26.
Owen and Hoffman—Proctor's, Troy, N. Y., 21-26, Proctor's 5th Ave., 27-June 2.
Ozavs, The—Park, Dunkirk, N. Y., 28-June 2.
Parker, Nick—Atlantic Garden, N. Y., 21-26.
Pascatel—Luna Park, Coney Island, 21-26.
Patterson, Chas.—Huber's 14th St., 21-26.
Pattersons, Bounding—Empire, Johannesburg, S. A., 14-June 30, Tivoli, Cape Town, S. A., July 1-28.
Patty Bros.—Shea's, Buffalo, 21-26.
Paulinetti and Piquo—Olympia, Venice, Italy, April 30-May 26, Wintergarten, Berlin, Ger., June 4-30.
Pekin Zouaves—Shea's, Toronto, 21-26, Temple, Detroit, 28-June 2.
Pelots, Fred and Annie—Bijou, Decatur, Ill., 21-26, Main St., Peoria, Ill., 28-June 2.
Perry, Frank L.—Lyric, Joplin, Mo., 20-26.
Phelps, Three—Howard, Chgo., 20-26.
Phillips, Leonard—Star, Muncie, Ind.—Indefinite.
Piccolo Midgets—Maj., Chgo., 21-26.
Pichiani Troupe—Temple, Detroit, 21-26.
Pierce and Maisee—Tivoli, Cape Town, S. A., April 23-June 5.
Pierce and Opp—Woolworth's, Lancaster, Pa., 21-26.
Pluck and Luck—St. Louis, 20-26.
Pope and Dog—Maj., Chgo., 21-26.
Post and Russell—Olentangy Park, Columbus, O., 20-26.
Potter, Kathleen—Linn's, Buffalo, 14-26.
Powell—Forest Park, St. Louis, 21-26.
Powers and Freed—Idea, Fond du Lac, Wis., 21-26.
Powers and Theobald—Crystal, Elkhart, Ind., 21-26, Irwin, Goshen, Ind., 28-June 2.
Prelle's Dogs—Keith's, N. Y., 21-26.
Price, Abigail—Pabst's, Milwaukee, 20-26.
Probasco—Linn's, Buffalo, N. Y., 21-26.
Probst—Columbia, Cinti., 21-26.
Provenians, Five—Shea's, Buffalo, 21-26.
Quaker City Quartettte—Temple, Detroit, 21-26.
Quinlan and Mack—Proctor's 58th St., 21-26.
Quintette—Poli Circuit, 14-June 2.
Ranf, Claude—Crystal, Milwaukee, 21-26.
Raffin's Monkeys—Luna Park, Coney Island, 21-26.
Ralston and Son—Atlantic Garden, N. Y., 21-26.
Rastus and Banks—Empire, Wolverhampton, Eng., 21-26, Empire, Croyden, Eng., 28-June 2, Palace, Blackpool, Eng., 4-9.
Rathbun—Shea's, Toronto, 20-26.
Ravenscroft, Charlotte—Olympic, Chgo., 21-26.
Ray, Fred—Alhambra, N. Y., 21-27.
Raymond and Caverly—Keith's, Boston, 21-26.
Raymond, Edith—Henderson's, Coney Island, 21-26.
Razarfs, The—Howard, Boston, 21-26.
Redding, Francesca—Mannion's Park, St. Louis, 20-26.
Reford and Winchester—Howard, Boston, 21-26.
Reno and Azora—Bijou, Green Bay, Wis., 21-26.
Reynard, Ed. F.—Alhambra, N. Y., 21-26.
Reynolds, Gertie—H. and S., N. Y., 21-26.
Rialto Quartette—Novelty, Denver, Col., 28-June 2.
Riccobono's Horses—Grand, N. Y., 21-27.
Rice and Elmer—Orph, Mt. Vernon, N. Y., 21-26, Park, Wilmington, Del., 28-June 2.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Ring, Julie—Olympic, Chgo., 21-26.
Ritchie Trio—Proctor's, Newark, N. J., 28-June 2.
Roberts, Four—Unique, Minneapolis, 21-26.
Robinson and Grant—Howard, Boston, 21-26.
Rogers, Ed.—Pastor's, N. Y., 21-26.
Romano, Mme. Norma—Forest Park, Kansas City, Mo., 20-26.
Rosaire and Doreto—Forest Park, St. Louis, 21-26.
Ross and Lewis—Empire, Middlesboro, Eng., 21-26.
Palace, Hartlepool, Eng., 28-June 2, Palace, Blackburn, Eng., 4-9.
Rossl's Horse—Keith's, Boston, 21-26.
Russell, Leah—Columbia, Cinti., 21-26.
RYAN, THOMAS J., AND MARY RICHFIELD—Auditorium, Lynn, Mass., 21-26, Hammerstein's, N. Y., 28-June 2.
SABEL, JOSEPHINE—Coliseum, London, Eng., 7-June 2.
Sa-Hara—Proctor's 125th St., 21-26.
Salerno—Keith's, Phila., 21-26.
Salmon and Chester—Keith's, Boston, 21-26.
Salvaggis, Four—Forest Park, Kansas City, Mo., 20-26.
Sanders, Dean and Sanders—Grand, Hamilton, O., 21-26, Coney Island, Cinti., 28-June 2.
Sanderson and Bowman—Olympic, Chgo., 21-26.
Sandor, Paul—Columbia, Cinti., 21-26.
Saunders, "Chalk"—Pastor's, N. Y., 21-26.
Saunders, Florence—Olentangy Park, Columbus, O., 20-26.
Scoffields, The—Forest Park, Kansas City, Mo., 20-26.
Sears—Ramona Park, Grand Rapids, Mich.—Indefinite.
Seldoms, Three—Temple, Detroit, 21-26.
Semon, Charles F.—Young's Pier, Atlantic City, 21-26.
Seville, Lilly—Trent, Trenton, N. J., 21-26.
Shannon and Mack—H. and S., N. Y., 21-26.
Shaw and Shaw—Linn's, Buffalo, N. Y., 21-26.
Sharp Bros.—Auditorium, Lynn, Mass., 21-26, Proctor's 23d St., 28-June 2.
Sheppard and Ward—Pastor's, N. Y., 21-26.
Sherwoods, The—Alhambra, Milwaukee, 20-26.
Shean and Warren—Alhambra, N. Y., 21-27.
Sherman and De Forest—Olympic, Chgo., 21-26.
Simms and Conrad—Moore's, Portland, Me., 21-26.
Slackey, George—Ramona, Grand Rapids, Mich., 19-26.
Shungipavi—Keith's, N. Y., 21-26.
Simpson, Cheridah—Hammerstein's, N. Y., 21-26.
Smith and Baker—Keith's, Phila., 21-26.
Smith and Campbell—Orph., Bklyn., 21-26.
SNYDER AND BUCKLEY—Keith's, Phila., 21-26, Keith's, Boston, 28-June 2.
Stahl, Rose—Palace, London, Eng.—Indefinite.
Stanford, Billy—Orph., Springfield, O., 21-26.
Stanley and Wilson—Columbia, Cinti., 21-26, Bijou, Evansville, Ind., 28-June 2.
Stanley and Leonard—Grand, Syracuse, N. Y., 21-26.
Star Sisters—Huber's 14th St., 21-26.
Stein, Evetto—Palais D'Ete, Brussels, Belg., 16-31.
St. John and La Fevre—Keith's, Boston, 28-June 2.
Stevenson and Ashton—Henderson's, Coney Island, 21-26.
Sullivan, James E.—Proctor's 23d St., 21-26.
Sully, Lew—Proctor's 23d St., 21-26, Proctor's, Newark, N. J., 28-June 2.
Summers and Winters—Crystal, Goshen, Ind., 21-26.
Sunetaros, The—Riverside Park, Montreal, Can., 20-26.
Swift and Buckley—Moore's, Portland, Me., 21-26.
Swan, Olive—Hillside Park, Newark, N. J., 21-26.
Sylvester, Jones and Pringle—Poli's, New Haven, Conn., 20-26.
Tanakas, The—Grand, Syracuse, N. Y., 21-26.
Tanner and Gilbert—Keith's, N. Y., 21-26.
Tate, Harry—Maj., Chgo., 21-26.
Teed and Lanell—Crystal, Frankfort, Ind., 21-26.
Tenley, Elmer—Grand, Syracuse, N. Y., 21-26.
Ten Ji Troupe—Henderson's, Coney Island, 21-26.
Tennesseans, The—Maj., Chgo., 21-26.
Terreros, The—Shea's, Buffalo, 21-26.
Thorne and Carleton—Shea's, Buffalo, 21-26.
Thornton, James—Hammerstein's, N. Y., 21-26.
Thurber, Leona—Proctor's 58th St., 21-26.
Thurston—Hong Kong, China, 14-31, Shanghai, China, June 1-30.
Tilley, Vesta—Orph., Bklyn., 14-26.
Tops and Topsey—Pastor's, N. Y., 21-26.
Trimble Sisters—Poli's, New Haven, Conn., 20-26.
Tulsa—Portsmouth, O., 21-26.
Valerons, The—Shea's, Buffalo, 21-26.
Van Aukens—Keith's, Phila., 21-26.
Van, Billy—Shea's, Toronto, 21-26.
Van Gofre and Cotrely—St. Louis, 20-26.
Van Studdiford, Grace—Alps, St. Louis, 20-26.
Varin and Turenne—Atlantic Garden, N. Y., 21-26.
Vaughners, Black—Olympic, Chgo., 21-26.
Victor's Venetian Band—White City, Cleveland, 27-June 2.
Village Choir—Orph., Bklyn., 21-26, Alhambra, N. Y., 28-June 2.
Viola and Engel—Keith's, N. Y., 21-26.
Wahlund and Texia—Fontaine Ferry, Louisville, 20-26.
Wakefield, Willa Holt—Moore's, Portland, Me., 21-26.
Waldorf and Mendes—Keith's, Boston, 21-26.
Walsh, Chas. and Jennie—Crystal, Frankford, Ind., 14-26.
Ward, Joe—Grand, N. Y., 21-27.
Wartenberg Bros.—Orph., Bklyn., 21-27.
Waterbury Bros. and Tenny—Grand, Syracuse, N. Y., 21-26.
Watson, Hutchings and Edwards—Proctor's 23d St., 21-26, Proctor's, Newark, N. J., 28-June 2.
Welch, Ben—Keith's, Phila., 21-26.
Welch, Jim and Celia—Bijou, Galesburg, Ill., 21-26, Maj., Chgo., 28-June 2.
Weller, Lizzie—Bijou, Dubuque, Ia., 21-26.
Welson, Max—Temple, Detroit, 21-26.
White and Stuart—Grand, Pittsburgh, 21-26.
Wightman, Allen—Garrick, Burlington, Ia., 21-26.
Wilber, Oliver—Crystal, Detroit—Indefinite.
Williams and Pullman—A. and S., Boston, 21-26.
Williams and Stevens—Bijou, Appleton, Wis., 21-26, Bijou, Marinette, Wis., 28-June 2.
Wills and Hassan—Keith's, Phila., 21-26.
Wilson, Tony—Grand, Pittsburgh, 21-26.
Wilson Trio—Prospect, Cleveland, 21-26.
Winter, Winona—Proctor's, Albany, N. Y., 21-26, Proctor's 23d St., 28-June 2.
Wolff Bros.—Park, Bayonne, N. J., 21-26.
Wood, Francis—Keith's, Phila., 21-26, Keith's, N. Y., 28-June 2.
Wood, Milt—Hammerstein's, N. Y., 21-26.
Woods and Green—Park, Bayonne, N. J., 21-26.
Wordette, Estelle—Grand, Syracuse, N. Y., 21-26.
World and Kingston—Dominion, Winnipeg, 21-June 2.
Wotpert Trio—Alhambra, N. Y., 21-27.
Wright, Horace—Proctor's, Newark, N. J., 21-26.
Wynberly, Margaret—Temple, Detroit, 21-26, Shea's, Buffalo, 28-June 2.
Yeager and Yeager—Palace, London, Eng., 1-31.
Yeoman, George—Orph., Seattle, Wash., 21-26, Grand, Portland, Ore., 27-June 2.
Young and Melville—Pastor's, N. Y., 21-26.
Young, Tot—Phillips', Richmond, Ind., 21-26.
Zarnes, The—Grand, N. Y., 21-27.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—Indefinite.
Zimmerman, Al. and Pearl—Gem, Superior, Wis., 14-26.
Zingari Trio—Proctor's, Troy, N. Y., 21-26, Proctor's 58th St., 28-June 2.
Zizka and King—Olentangy Park, Columbus, O., 21-26, Canton, O., 28-June 2.

LETTER LIST.

WOMEN.

Asquith, Mary, Ella Aubrey, Maude Atkinson, Marie Ainsworth, Imogen Avis, Juliette Atkinson, Louise Arnot.

Bishop, May, Mabel Barrison, Mary Boland, Grace Barton, Katherine Bell, Louise Bryant, Melema Bardi, Edith Blair, Eleanor Barron, Mrs. A. F. Buchanan, Mrs. Harry C. Browne, Anita Bridger, Libbie Barrie, Lenora Bailey, Kathryn Browne, Edna Bert, Carrie Bowman, Beatrice Barker, Mrs. F. Brennon, Ines Bregant, Fannie G. Brittan, Eva Bennett, Margaret Bennett, Edith Bradford, Vinnie Bradcombe, Minnette Barrett, Eva Burnett, Velma Berrell, Bell Bogel, Olive Burns, Ray Buckley, Emily Beaupre, Violet A. Butler.

Claire, Gertrude, Mrs. F. Cambello, Margaret Conklin, Josephine Carma, Mrs. E. Curran, Flo Carrette, Vera Carter, Marie Casmere, Hazel Clayton, Estelle Clayton, Edith Curtis, Helen Curson, Ollie M. Cooke, Carlotta, Evelyn Carew.

Dean, Julia, Loraine Dreaux, Bless S. A. de Branconierre, Mrs. Wm. Dixon, Margaret Drew, Magda Dahl, Madelene Denmark, Teddie Desmond, Diamond Donner, Minnie Daly, Treasa Dale, Ida Desmond, Kate T. Doyle, Dorothy Dorr, Virginia Dodge, May Duryea, Alice Dovey, Daisy Dean, Jeannette D'Arvelle, Mrs. J. E. Dodson.

Erskine, Maude, Lorna Elliott, Rose Emerson.

Friend, Ruby, Mabel Florence, Ina Fenmore, Adelaide Fitz Allen, May I. Fisk, Inez Fonnan, Anna Fitzhugh, Margaret Field, Sadie Fields, Minnie Fuller, Mary Fairchild, Alice M. French.

Gordon, Eleanor, Mollie T. Garvie, Daisy Guerin, Mrs. Frank Gardener, Daisy Green, Mrs. Gleason Gordon, Edna Goodrich, Franklyn Gale, Louise Gunning, Dolly Gray, Ida Glenn.

Hall, Florence, Connie Hughes, Alice Hosmer, Bessie H. Hobbs, Bess Huntoon, Bell Heath, Mrs. R. S. Higgins, Hazel May Hall, Margaret Hardy, Anna Harrison, Nan Hollis, Effie Hext, Lucia Hartford, Grace Heyer, Grace Hazzard, Evelyn Harty, Bertie Herron, Charlotte Huntington, Louise V. Hilliard, Anna Hamilton.

Jensen, Eulalie, Minnie Jarbeau, Alice Johnson.

King, Frances R., Ida Klein, Lulu Klein, Mrs. C. L. Kyle.

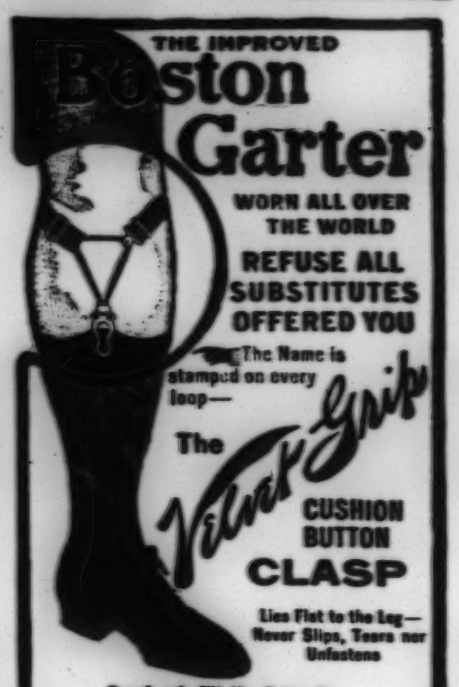
Levick, Ada, Annie Lichter, La Vont, La Villa, Mrs. Chas. Lorimer, Leslie Lisle, Carrie Allen Lee, Anna Lloyd, Alice Leigh, Elsie Leslie, Helene Lowell, Adele Learnard, Ida Mae Lawrence, Madeline Lewis, Margaret M. Lewis, Elona Leonard, Frances Lynn, Beatrice La Mour, Lillian May Lancaster, Grace Lawrence, Lulu Lester.

Montgomery, Lizzie, Maud Hall Macy, Carmen Mendez, Marion Mathey, Minnie E. Maslin, Mrs. Luke Martin, Maggie Moore, Rosa Marston, Edith Meaver, Lillian Manola, Louise Montagno, Bertha Montague, Mrs. Sam Mylie, Marion Mordaunt, Mae Montgomery, Isabelle Myers, Jane Marbury, Elizabeth Mercier, Virginia Millimaid, Bessie Marlow, Vera Michelena, Flora Mitchell, Eva Mountford, Emily Macpherson, Vera McCord, Nell McEwen, Mabel McCane.

Nelson, Helen, Iola Nicolai, Evaline Nickelson.

Orr, Jennie, Patricia O'Neil.

Palmer, Jeanne, Minnie Parr, Miss S. R. Plastkoski, Mae Phelps, Camille Personi, Marie Port, Dora Pelletier, Adelle Palmer, Claire Palmer, Elinor M. Page, Miss M. P. Palmer.


THE IMPROVED
Boston Garter
WORN ALL OVER THE WORLD
REFUSE AL

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Majestic this week: Harry Tate co., Abdul Kader, Callahan and Mack, Agnes Mahr, Charity Martin and others.—Olympic: Nat Haines, Sherman and De Forrest, Julie Ring, Les Brunins, Artie Hall, Sanderson and Bowman, Don and Thompson.—Vaudette (63d street): Annie Adams, the Parkers, Howard and Clyde, Collins and Hubert, Herbert Mel.—Vaudette (92d street): Elmore and Cottrell, Ward De Wolf, Original Carolina Four, Wilson and Gibney, May Mazelle.—Clark Street Museum: Florence Field, Griffin Sisters, Addie Orlando, Lucy Palmer, Wentworth Girls, De Motte Sisters.—Trocadero: Bon Tons.—Folly: Ten Brooke, Lambert and co., Torcador Trio, Carney and Wagoner, Nolan and White, Day and Vestal, Detta Venton and Luba de Serema and animals.—Esson's: Hobbsworths, Mlle. Adnor, Mlle. Amato and burlesque.—Coliseum opens 26 with Well's Band.—Riverview Park opens 26, with seventeen new buildings, Rollins' wild animal show, Capt. Sancho and deep sea divers and Igorotte village.—White City opened 19, with Midget City and other new attractions.—Chutes opens 26, with Dreamland and vaudeville.—Sans Souci opens 26, with many new buildings and attractions.—Bismarck Garden opens June 16.
OTIS COLBURN.

BOSTON, MASS.—The Broomstick Witches head the bill at Keith's, with Rossi's horse, Eight Bedouin Arabs, Mansfield and Wilbur, Raymond and Caverly, Bennah and Miller, Charlie Case, Delmore Sisters, Arthur and Mildred Boylan, Waldorf and Mendez and the Bolders.—Myles McCarthy and Alda Wolcott are at the Howard Athenaeum, as are Clapman and O'Connor, Redford and Winchester, Newell and Niblo, Sid Baxter, Robinson and Grant, Charles H. Dureau, Mrs. C. Leslie Evans, Lon Morgan, Dynes and Drule and the Razarfs.—George B. Alexander remains with the burlesque co.—The Innocent Maids are at the Columbia.—With the Summer stock co. at the Palace is a good olio.—The Trans-Oceanic Burlesque co. is at the Lyceum.—At Austin and Stone's are: Agn, Roscoe, Lieut. Sands, Oklahoma Bill, the Minstrel Maids, Ferris and Fay, the DeWolfe Sisters, Leonard and Bastedo, Cutter and Graham and James C. Richards.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 21: Claude Illingwater, Ben Welch, Snyder and Buckley, Four Fords, Brockman, Mack and Belmont, Latina, Salerno, Smith and Baker, the Van Aukens, Wills and Hasson, Ethel Clifton and co. and Willie and Edith Hart.—Casino: The Dainty Duchess, booked for this week at the Lyceum, changed to this house. The regular season is over. Darkest South week 28.—Trocadero: Bohemian Burlesquers.—Bijou: Broadway Gaiety Girls. Yankee Doodle Girls 28.—Lyceum: The Night Owls.—Bon Ton is closed after a fair season, and Lillian Tyson will reopen the house early in August.—Arch Street Museum closed.—Ringling Brothers' Circus is in town for a week.
S. FERNBERGER.

DETROIT, MICH.—Aside from the presence of Richard F. Outcault, of Buster Brown fame, who is naturally a great drawing card, the bill at Temple Theatre is hardly up to the average for week 14-19. Mr. Outcault proved himself a rare entertainer, especially to the small folks with whom Buster Brown is a living reality. James A. Kiernan and co. presented The Taming of the Beast, certainly one of the tamest things that was ever presented on this or any other stage. McMahon's Watermelon Girls and Minstrel Maids are always good. The Four Lukens, aerialists, whose casting work was especially effective. Billy Van was enthusiastically received as usual. J. Royer West and Ida Van Sicien in The College Gymnasium, Zena Keffe, a charming little maiden who can sing and dance acceptably, and better than the average child performer. Zimmer, a juggler; the Valreno Brothers, and the kinetograph, with views of the San Francisco disaster. Margaret Wycherly in Self Defense, one of the bookings for week following.
A. FRANCIS.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Broadway Gaiety Girls 14-19 to good business. Innocent Maids 21-26.—Park Theatre (Bayonne; E. A. Schiller, mgr.): Appearing 14-19 were Roland West, Miles and Raymond, J. K. Hutchinson and co., Frances Gerard, Hally and Meehan, Bending Bonder, and Rice and Elmer. Bill is fair; night business is good.—Items: Mildred Stoller, of the Broadway Gaiety Girls co., and her husband, Warren B. Irons, manager of the co., closed 12 at Paterson.—Appearing at the Elks' stag 14 were Frank Fogerty, Frank Ross, Knickerbocker Quartette, J. Leslie Gossin, and John A. Driscoll.—Those who appeared at the Holy Name show 17 were William Cahill, John A. Driscoll, Frank Ross, William McKenna, and Miana and Cassler.
WALTER C. SMITH.

KANSAS CITY, MO.—The Orpheum closed the season with the usual mammoth amateur carnival, playing to packed houses at both performances. The bill numbered sixty acts, of which forty-four materialized, a number of which were very creditable. The past season has been most prosperous and Manager Lehman deserves great praise.—The bill at Hopkins', Forest Park, 13-19 pleased fair audiences. The acts included the Kingsburys, Alvin and Kennedy, Tom Herron, Harry Newman, and Jessie Gardner, all of whom were well received.—The Empire Burlesquers were the Century attraction, playing to fair business. Cherry Blossoms 20-26.—The Black Crook, Jr., co. closed the season at the Majestic, being well received by good audiences.
D. KEEDY CAMPBELL.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Banner business week 14-19. The Black Hussars, Horsky and Bergere, Carson Brothers, A. O. Duncan, Harry Breen, and Monell and Deely scored.—Item: P. Alonzo, Mr. Poli's nephew and booking agent, sailed 16 for a three months' trip abroad. Mr. Alonzo will go at once to his home in Florence, Italy, for a short visit with his parents. He will then visit Vienna, Berlin, Hamburg, Paris and London, looking for novelties for next season. Mr. and Mrs. Poli gave a dinner for him at the Matin the night before he sailed.
JANE MARLIN.

DENVER, COL.—Orpheum: The Howard Brothers and Clifford and Burke were the features 7-12. The Orpheum closes a most prosperous season 19. The closing bill includes Karno's London Comedy co., Foy and Clark, Gooman's dogs, Willy Zimmermann, Frank and Bob, Allen Shaw, and Jimmy Wall.—Novelty (H. Lubelski, mgr.): Veolette and Professor Old, Leonard and Lewis, J. Bogert, Manhattan Quartette, and Kenton and Lorraine.—Crystal (G. I. Adams, mgr.): Charles and Katherine Gibson, J. H. Jackson, and others.
MARY ALKIRE BELL.

CINCINNATI, OHIO.—The Columbia 13-19 had Mlle. Leris, assisted by M. Van Cleve; Lew Sully, Julie Ring and co., Dick Lynch, Agnes Mahr, Patrice and co., Gloria, Nora Bayes and Les Brunins.—The Imperial Burlesquers played a return engagement at People's.—The Standard closed for the season with a return engagement of the Blue Ribbon Girls.—The opening bill at Chester Park included Schepp's dogs and ponies, Berger Brothers, Palmer and Jolson and the Maginleys.
H. A. SUTTON.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.): week 21-26: Clayton White and Marie Stuart, Tony Wilson and Mlle. Heloise, Walter C. Kelly, Sisters Amoros, Findlay and Burke, Kanny and Hollis, Coate and Sunflower, Hodges and Launchmere, Eckoff and Gordon, Lavine and Leonard, Hawthorne and Burt, Carl Herbert and Josie and Willie Barrows. Business last week was, as usual, large. The house will remain open all Summer.
ALBERT S. L. HEWES.

CLEVELAND, O.—Keith's Prospect Theatre: Week 21-26: McMahon and Chappelle, Four Lukens, Wilson Trio, Zena Keife, James Kiernan and co., and Mlle. Chester's dogs.—Imperial Burlesquers are at the Star.—The Empire Theatre closes its season 21 with a big amateur carnival.—The Lyric Theatre closed 19. Manager Edwin R. Lang, who has made many friends while here, will make an extended trip before going to his home in Seattle, Wash. Barnum and Bailey show here 28.
WILLIAM CRASTON.

ST. LOUIS, MO.—At the Columbia the regular season has closed, the current week being given over to a San Francisco picture exhibition.—At the Standard 21-26 the attraction is the Empire Burlesquers, in a new two-part piece. Casey and the Green Sod Club. The olio offers Imhoff, Conn and Corinne, John A. West and the Musketeer Comedy Four.—The Black Crook, Jr., co. is at the Gayety.
RICHARD SPAMER.

MINNEAPOLIS, MINN.—Unique (Thomas Elliott, mgr.): Adele Purvis Onri, Frank Milton and the De Long Sisters, Harry Tsuda, Rose Doble, Green Brothers, and Herman Le Fleur 14-19.—Dewey (Mort Singer, mgr.): The Merrymakers, with John L. Sullivan as principal member, drew large business. Olio: John L. Sullivan, Strauss and Young, Brown and Robinson, Exposition Four, Mlle. Bartolett.
CHARLES M. LANE.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Overflowing houses 14-19 saw a fine bill, including the first performance of Ned Wayburn's Daisyland, Thomas J. Ryan and Richfield co., Sirronje, Louise Brunelle, Arminta and Burke, Bryant and Saville, Three Cartmells, and Lew Carrillo.—Gaiety (H. B. Nichols, mgr.): Scribner's Gay Masqueraders to big business. This closes the season.
GEORGE W. HERRICK.

BALTIMORE, MD.—All the vaudeville houses are closed, with the exception of the Gayety, where the Golden Crook co. appears.—Item: Baltimore is to have a Coney Island of its own. Frederick C. Schanberger, business manager of the Maryland, has leased Electric Park for ten years. The park will be opened 28, and an army of workmen will be busy all Summer putting in new attractions of all kinds.
HAROLD RUTLEDGE.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Crowded houses week of 14 greeted Krissel's Animal Circus, Sylvester, Jones and Pringle, Gardner and Stoddard, Burton and Brooks, James P. Kelly and Annie Marble Kent, Twelve Navajo Girls, and Brindamoor. Next week closes the vaudeville season, to be followed by a Summer stock co.
A. DUMONT.

TOLEDO, O.—Arcade: Week 13 is the last of the vaudeville season. Bill included Watson, Hutchings, Edwards and co., Herzog-Camaras, Amoros Sisters, Four Emperors of Music, Tony Wilson and Heloise, Carlin and Otto, Frank and Flora Silvestria, and Naiomi Mull.—The Empire had The Parisian Widows.
C. M. EDSON.

INDIANAPOLIS, IND.—A good bill closed the season 14-19, with Kader and his wives, Brothers Damm, Probst, Paul Sandor's dogs, the Gleasons and Houlihan, Stanley and Wilson, Leah Russell, and Mary Dupont and co.—Empire (Charles Zimmerman, mgr.): Reilly and Woods 14-19. Miss New York, Jr., 21.
PEARL KIRKWOOD.

BUFFALO, N. Y.—Shea's: Grace Cameron, Cressy and Dayne, Pekin Zouaves, Musical Avolos, Kennedy and Rooney, Bobby North, Flying Rathbuns, and Hodges and Launchmore 14-19.—The Trocadero Burlesquers were at the Garden, with Brinn as headlines.—At the Lafayette The Washington Society Girls held sway.
P. T. O'CONNOR.

PROVIDENCE, R. I.—M. M. Theise's Wine, Woman and Song returned to the Westminster 14-19 to fair houses. Samuel S. Howes, Charles Raymond, Bob Scott, Nellie Clayton, Frederick Brothers, and Burns and Bonita were received with favor. Large houses. City Sports 21-26.
HOWARD C. RIPLEY.

WASHINGTON, D. C.—The Lyceum presents 21-26 the Baltimore Beauties, including Edna Davenport, Martini and Maximillian, Armstrong and Bertrand, Glenroy and Hughes, Margaret Baxter and the Zarrow Troupe. Next week: High School Girls.
JOHN T. WARDE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Virginia Earl and her Johnnies, Mlle. Chester, Patty Brothers, Edsall and Forbes, Wilson Trio, Avery and Hart, and Les Dumonds 14-19.—Star (F. W. Stair, mgr.): The Tiger Lilies to good audiences.
J. ALEX. McNEIL.

LITTLE ROCK, ARK.—Majestic (F. B. Crow, mgr.): Mrs. Jules Levy and Children, Sullivan and Pasquelena, Hy Greenway, Guard and Gardner, the Dutch Delka, and Robert Whittier and co. 7-12. Good bill and business. Sidney Grant, Evans and Mills, the Three Drolles, Zay Holland, Dolan Lenharr, and Nellie Florede 14-19.—Forrest Park (Charles T. Taylor, mgr.): Harry Prince, Dave Nowlin, Martynne, the Earls, and Mack Wheeler to good business. Next week, the Packetts, the Rosaires, Martynne, Harry Prince, and Dave Nowlin.

DECATUR, ILL.—Powers' Opera House (J. F. Given, mgr.): Vaudeville week April 30-5 to good business. The Butlers (hypnotists) 7-11 pleased fair houses. Louis Mann and Clara Lipman 12 in Julie Bonbon to fair house. Vaudeville 14-19: Hatch Brothers, Casey and La Clair, Roberts' dogs, monkeys and bears; Dorothy Aldowne, and Francesca Redding and co. New attractions; business good.—Dreamland Park opens 20 with additional attractions. Wallace Shows 9 to crowded tents. Mundy-Whitney Carnival co. 21.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): The De Muths, Jack Lyle, Cherry and Bates, Three Musketeers, Carroll McComas, and Byers and Hermann 7-12. Two Rays, Le Maire and Le Maire, Mr. and Mrs. Gene Hughes, Ouda, James Richmond Glenroy, and Bell and Richards 14-19.—Item: The Consolidated R. R. has decided to charge 10 cents to the Berkshire Theatre this season, instead of having it free as in former seasons. All bookings will be made through Walter J. Plimmer.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Last week of vaudeville 14-19 had Margaret Wycherly, Pecciani Troupe, Mathews and Ashley, Coin's dogs, Ray L. Royce, Lawson and Namon, and Mills and Morris. Stock season opens 21 with the Moore Stock co. in The Girl with the Green Eyes.—Corinthian (H. C. Jacobs, mgr.; Fred C. Strouss, res. mgr.): Rice and Barton's co. to good business. Trocaderos 21-26.

LOUISVILLE, KY.—The following excellent bill drew good business to Fontaine Ferry Park week of 6: Rosaire and Doretto, Powell, Melville and Conway, Cull and Johnson, and the National Band of Mexico. Three Sisters Macarte, Steeley, Doty and Coe, John Birch, Frestni and Bootblack's Quartette, and National Band to large business.—At the Buckingham the business was good, with the Imperial Burlesquers 6-12. The Avenue Girls 13-19 pleased big houses.

ELKHART, IND.—Bucklen Opera House (H. G. Sommers, mgr.; F. S. Timmins, bus.-mgr.): The Garnellas, Samson and Zaccilo, Delmore and Darrell, Marshall and Lorraine, and Marie Harris 7-12.—Crystal (J. H. Ammons, mgr.): Madame Sotanki, Sam and Ida Kelly, Summers and Winters, and Blanche Freeman 14-19.—Item: Marie Harris has been engaged for the Bucklen, singing illustrated songs.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Winona Winters, Eckhoff and Gordon, Rooney and Bent, Herbert Brooks, Asra, and Thomas and Payne, proved a good bill to increased patronage 14-19.—Family (Edward Mozart, mgr.): Bertie Herron, Wise and Milton, Jupiter Brothers, Jack and Bertha Rich, and James and Davis opened to packed house and did large business.

HOBOKEN, N. J.—Empire (A. M. Bruggeman, prop.): The closing bill of the season 14-20 included Boutin and Tilson, Tyce and Jermon, Fitzgibbon-McCoy Trio, Redford and Winchester, George W. Day, Gould and Suratt, La Maize Brothers, and Colonel Schultz's dogs. House reopens Sept. 3. The employes of the Empire have presented Walter Ashback (assistant treasurer) with a diamond ring.

BLOOMINGTON, ILL.—Chicago parties interested in a chain of vaudeville houses are negotiating for the site of the Phoenix Hotel, which was destroyed by fire several years ago, on which to erect a new vaudeville theatre, to be ready by September. The Castle Vaudeville Theatre closed 12, after a fairly prosperous year. It is denied that this house will be under new management next season.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Sa-Hera, Mr. and Mrs. Gardner Crane, George Wilson, Herbert's dogs, Transatlantic Four, Karsy's Myriophone, John Leclair, and Black and Jones made up the excellent bill 14-19 which pleased capacity houses.—Waldmann's (William S. Clark, mgr.): The Gay Morning Glories found favor. Excellent business. Bowery Burlesquers 21.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 13-20: Fontinelle, Jack Davis, Peter J. Smith, Fisher and Johnson, Bonnie Gaylord, and Delemere and Reilly. Very strong bill: business huge.—Weast (C. F. Bartson, mgr.): Two Macks, Powers and Field, Clans and Radcliffe, Scheck Brothers, and Billy Hines. Patronage and bill good.

GOSHEN, IND.—Irwin (John H. Ammons, mgr.): John and Carrie Mack, Elmer Griffiths, Otis Summer, Florence Rayfield, Cowles and Allen, and Otis H. Snowden week 12. Capacity business.—Jefferson (L. R. Noble, mgr.): Marvelous Roselle, Madell and Cosbley, Schwartz and co., Minkel Sisters, J. V. Morrice, and Will Beverle week 7. Good houses.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Excellent business week of 13-19, with Rosaire and Doretto, the Great Powell, Melville and Conway, Cull and Johnson, and Mildred Flora.—Fairyland Park (James L. Gloss, mgr.): The Lonergan and Snow Stock co. drew excellent houses 14-19 in Prince Karl. Same co. 21-26.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.; E. L. Koneke, mgr.): Murphy and Nichols, Golden and Hughes, Miles and Rickards, Walter Daniels, Jack Mason's Society Belles, Kurtis and Busse, and Smith and Campbell scored 7-12. Pleased large audiences.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Three Girdellers, Collins and La Belle, James A. Dunn, Clark and Duncan, and La Guette 7-12. Good business. Rose and Severn, Billy McRobin, Kathryn Coffee, and Hurley Gurley (closing the season) 14-19.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Kaufmann Bicycle Troupe, Quaker City Quartette, Mayme Remington, Smirl and Kessner, Lawrence and Harrington, McCrea and Poole, Fitzgerald and Traynor, and Juggling Mathletas drew well 14-19.

FALL RIVER, MASS.—Boston (Charles Schlesinger, res. mgr.): Red Raven Burlesque co., with Bessie Rene, Healy Sisters, Haines and Elsmere, Blanche Loring, Lewis and Howard, Annie Martin, Nellie Hartford, and the Williard Brothers pleased good attendance 14-19.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): James J. Corbett, Lottie Gilson, D. J. Harrington, Deltorelli and Gilssando, Sully Family, Three Mitchells, and Trask and Spielk drew big houses 14-19.—Item: J. J. Corbett and Manager Katzes umpired the ball game between the lawyers and business men 17.

FORT WAYNE, IND.—Masonic Temple (Frank E. Stouder, mgr.): Last week of vaudeville 14-20 opened to good business with Ferry in Fairyland, Pete Baker, Three Spiller Musical Bumpers, Axtel and his dog "Herne," Ed and Kitty Deagan, and Bertha Meyer.

BELOIT, WIS.—Bijou (Clarence Burdick, mgr.): Butterworth Sisters and Lydell, Cresco and Grover, Pearl Andrews, Musical Adams, James Holt, Anna Lomberg, Leo and Sulky, and Harry Steel and Ruth Bertch 14-19. Bill and business good.

DAYTON, O.—National (Gill Burrows, mgr.): Clarke's dogs and ponies, John Geiger and Nellie Walters, Claude and Fanny Usher, Georgia O'Ramey, Alice Yorke and the Broomstick Witches, Post and Russell, and Zlska and King 14-19, pleased capacity.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.; Fred De Bondy, res. mgr.): A fine bill week 14 included Florence Saunders, Fox and Foxie, the Catalians, Jessica Cree and Blanche Johnson, and Harry Holman to capacity.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Burke and La Rue, Hines and Remington, Harold P. Nelson, the Van Aukens, Arthur and Mildred Boylan, and Hills and Wilson pleased capacity 14-19.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Roberts Four, Addison and Livingston, Bessie Whittier, Bobby Mack, and Thelma De Vern 14-19 to big business.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, mgrs.): Mascrap Sisters, Eddie Higgins, the Sandow Midget, Dale and Carreg, and Marie Laurens week 7-12.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Billy Nasmith, Mrs. C. Leslie Evans and co., Herman and Hennessey, Morrison and Berwick, and La Belle Leonora 14-19 to fair business.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): Musical Byrons, Joe Whitehead and the Grierson Sisters, and Wells and Sells 14-19. Good business.

TRENTON, N. J.—Trent (Edward Renton, mgr.): Marseilles, May Goggin, Pierce and Opp, Onlaw Trio, Burrows-Travis co., Diamond and Smith, and Victor and his band made up a fair bill 14-19.

SCRANTON, PA.—Family (D. F. McCoy, mgr.): The Red Raven Cadets, the Jullans, Fred Wyckoff and co., Carlton and Hodges, Raymond and Clark, Cleota, and Frank A. Batie to capacity 14-19.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Harry Spingold, Mabel Holden, Jack Holden, Myrtle Hennessy, Huggie Brothers, Campbell and Brady, and Tom Mack 7-12 to large business.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): MacVay and Seabright, Milburn Sisters, Miller and Sawyer, Al. Norton, Gertie Woods, and James Proudlove drew large and well pleased houses 14-19.

SANDUSKY, O.—Cedar Point (George A. Boeckin, mgr.): This resort opens June 2.—Johnson's Island (Charles L. Goodsite, mgr.): Opens 29.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Buckeye Trio, Tot Young, Madeline Dixton, and the Drummer Boy of Shiloh to good business 14-19.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): Herbert B. Chesley and co., Earl Sisters, Potts and Potts, Margaret Shannon, and Gurney Cisler 14-19.

ANDERSON, IND.—Crystal: Vaudeville to big business 5. Business here best of circuit of eleven tours.

VAUDEVILLE JOTTINGS.

When Fields and Ward played Proctor's Twenty-third Street week of April 23 they enjoyed the distinction of having their names displayed on the sides of the awning over the sidewalk. They had the sign and its surroundings photographed and have sent out some attractive souvenirs, with the picture as the feature and fac-similes of two Proctor programmes underneath.

Madame Neuville, well known as the star of The Boy Tramp, has put Frank A. Ferguson's one-act farce, Bridget's Lost Love, in rehearsal and will produce it at a leading vaudeville theatre very soon.

Rose Coghlan will produce a strong emotional one-act drama by Mr. Ferguson at the Majestic Theatre, Chicago, in September. It is called The Mother.

Houdini finished his tour on Saturday evening last at the West End Theatre, and will now proceed to enjoy a well earned rest.

The vaudeville season at the Grand Theatre, Grand Street, opened last week with the following bill: Weeden's lions, Cornella and Eddie, Allan, Delmaine and co., the Amphions, Delmore and Oneida, Lew Watson, Sunderland and Fonda, and H. Lee. This week's programme includes Riccobono's horses, the Musical Bennetts, the Zarnes, Belmont, Hitt and Nitt, John and Mamie Conroy, Annie Morris.

Madame Morelli, formerly with Bostock, has been engaged for the season for Mundy's animal exhibition at Luna Park.

Herman Weedon, while exhibiting a troup of lions last week at the Grand Theatre, Grand Street, had two fingers nipped from his right hand by a young lioness. It was the first appearance of the animal in public, and the cheers of the crowds and the blaze of lights angered her to such an extent that she attacked the trainer. Weedon's life was saved by the prompt action of the attendants, who drove the beast off by firing blank cartridges.

Joseph Wartscher, a German aeronaut, has signed a contract with Thompson and Dundy to make an ascension from Luna Park, sail several miles out to sea and descend to the ocean, where he will be rescued by a steam yacht that will follow the balloon.

A foolish monkey escaped from a cage in Luna Park last week, and, dropping into an apartment occupied by a lion, hung by his tail from the top bars. The monkey disappeared a moment later, and the lion wore a very happy smile for the rest of the day.

Effie Siegel, who impersonates the Angel Gabriel in The End of the World performance at Coney Island, fell on Sunday, through the breaking of a wire, and was seriously injured.

There is a spirited discussion going on at Coney Island between rival factions concerning the dates for the annual Fall carnival. Some of the business men want to hold the affair from September 17 to 22, and the others are in favor of winding up the season the last week in September. A compromise will probably be effected, as it is said that over $80,000 has already been promised in subscriptions, so that the affair will eclipse anything of the kind ever held at a beach resort.

John J. Nolan, of Voelckel and Nolan, has in view the presentation of a new colored co. next season, called the Dandy Dixie Minstrels. It will be a mixture of minstrelsy of the old-fashioned sort that used to give so much pleasure to our grandfathers and up to date vaudeville. This week at the American Theatre the Black Patti Troubadours are celebrating the tenth anniversary of their inauguration, and under the watchful eye of Mr. Nolan substantial cash prizes will be given to the best buck dancers and cake walkers who enter the competitions that have been arranged.

Eddie Horan closed a very successful season with the George Primrose Minstrels at Milwaukee, Wis., April 24 and opened in vaudeville April 30. He is now in his fifth week on the Ammons circuit, closing the bill at each house.

Lawrence and Harrington are mourning the loss of their fox terrier "Tough," which died in Syracuse, N. Y., May 18. The dog was fourteen years old and had traveled all over the country with his owners.

Henry Lee, the impersonator, and Henry Meyers, manager of the Doric Theatre, Yonkers, N. Y., and Young's Pier, Atlantic City, are the promoters of the big spectacle, San Francisco, which will soon open at Dreamland.

Marshall P. Wilder's father, Dr. Wilder, was removed to a hospital from his apartments last week. He is ninety years of age and up to a few days ago was in fine health.

Lela Shaw, the daughter of Alice J. Shaw, who was married to Victor E. Freeman in this city May 8, is not one of the twin daughters of Mrs. Shaw who appeared with her in vaudeville. Mrs. Freeman is Mrs. Shaw's second daughter and has never been on the stage.

Bailey and Austin will offer a big comedy act this Summer, which will include five people, all comedians.

The members of the band with the Brown Amusement Co., presenting a street fair at Memphis, Tenn., last week secured an attachment on account of salaries alleged to be due.

Tony Pearl, formerly of Montgomery & Pearl, well known in vaudeville, has given up the stage and opened a restaurant in Seventh avenue.

Joe Weber will keep his co. in New York all Summer, playing at his own music hall until August, when he will go to Manhattan Beach for a few weeks.

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Bijou, Dubuque	May 14	San Souci, Chicago	July 1
Dominion, Winnipeg	May 21	Hopkins Park, Louisville	July 8
Dominion, Winnipeg	May 28	Hopkins Park, Memphis	July 15
Reed's Lake, Grand Rapids	June 10	Forrest Highland, St. Louis	July 22

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Take a train, a boat or trolly, choice is up to you.
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DOWN IN MUSIC ROW.

Earle C. Jones, author of "Nobody" and "Here It Comes Again," two of Bert Williams' successes, has entered into a business agreement with the Jos. W. Stern Music Company, whereby the latter firm receives the entire product of his work. This gives Stern and Company the publishing rights to the musical numbers contained in Melville B. Raymond's forthcoming production, "Little Jack Horner," which will be produced early in August.

The Spook Minstrels have added "Cheyenne" and "Alice, Where Art Thou Going?" to their repertoire. They have been featuring "When the Mocking Birds Are Singing in the Wildwood" for the entire season, and will introduce it at the Colonial Theatre shortly.

Gertie De Milt writes that "Crocodile Isle" and "Keep on the Sunny Side" were first night hits at Henderson's, Coney Island, last week. Published by F. B. Haviland Pub. Co.

Crawford and Heintsman are featuring "Cheyenne," "When the Mocking Birds Are Singing in the Wildwood" and "Good Advice." Elsie Harvey, in vaudeville, is singing "Everybody Gives Me Good Advice" with much success.

The orchestra selections played under the direction of Harry Collins at Proctor's Fifty-eighth Street Theatre are now one of the features of the performance. Mr. Collins personally selects every number played, from the most popular pieces of the day. Last week he used "Priscilla," by S. R. Henry; "Young Antelope," by Anna Caldwell; "Nora, My Irish Rose," which introduces Cole and Johnson's "'Dis Ain't no Time for an Argument."

Two songs published by Leo Feist, "Can't You See I'm Lonely?" and "Good-bye, Glory," were used extensively in the New York theatres last week.

Walter Jacobs, the Boston music publisher, states that the novelty song, "My Dusky Rose," is selling bigger now than ever. Many headliners are featuring this song with success.

C. C. Pillsbury Company, of Minneapolis, are jubilant over the success of their two Summer songs, "On a Holiday" and "Floating Along." Both songs are being featured by well-known singers with success.

Shepard and Ward, Tyce and Jermon, Winifred Stewart and Innes and Ryan are featuring Drislane and Morse's march song, "The Good Old U. S. A."

Tom Kelly, the illustrated song singer, is featuring all the J. H. Remick and Company publications. He is now connected with that firm as "song booster."

John Morrison is singing "Keep on the Sunny Side." Published by F. B. Haviland Publishing Company.

Adamini and Taylor have added "When the Mocking Birds Are Singing in the Wildwood" to their repertoire, as have also the Orpheus Comedy Four.

Mose Gumble, general manager of the professional department for J. H. Remick and Company, announces that the Six Musical Cuttys, one of the feature acts at the Colonial last week, are singing "Cheyenne" and also using "Silver Heels" as an instrumental number. Dorothy Kent and Harry Le Van, with Old Isaacs from the Bowery, at the American last week, introduced "Jessamine," "Alice, Where Art Thou Going?" and "Cheyenne," the famous cowboy song. The Brothers and Sisters Ford are using an entire dancing medley from the J. H. Remick publications, comprising some of their biggest hits, including "Alice, Where Art Thou Going?" "Cheyenne" and "Why Don't You Try?" At Proctor's Twenty-third Street Frank and Jen Latona introduced the ever popular ballad, "When the Mocking Birds Are Singing in the Wildwood." J. A. Driscoll featured "When the Mocking Birds Are Singing in the Wildwood" and "Why Don't You Try?" at Pastor's: Mr. Driscoll also used these two numbers for the entire week at Atlantic Garden. With the Alcazar Beauties, at the Eighth Avenue Theatre, "Cheyenne" was one of the special features, as it was also with the Dreamland Burlesquers, being featured by Mildred Grover, with her assistants, Higgins and Bergman. At Hurtig and Seamon's May Ward featured "Cheyenne." Many other well-known performers enjoyed a very successful week with the J. H. Remick and Company publications.

Joel P. Corin, who is on the staff of "Music Master" Feist, has been engaged by Hurtig and Seamon to engage and rehearse the entire chorus for their seven productions next season.

Winnie Stewart, the female baritone, who has just closed with the Irish Pawnbroker, has added to her repertoire two songs in the New York Music Publishing House's catalogue, "Since Nellie Went Away" and "Dear Old Dixie."

Lottie Gilson, the "Little Magnet," who is the headline attraction at Lynn, Mass., this week, is meeting with much success. On May 21 she will be at Hammerstein's Victoria Theatre. She is singing "Since Nellie Went Away" and "Dear Old Dixie," and will be assisted by a chorus of fifty. Rehearsals are going on under the direction of Larry Lawrence, who for many years has been identified with Broadway productions.

LOTTIE WEST SYMONDS

Here is a picture of Lottie West Symonds, who is now appearing in vaudeville in the Western cities and is meeting with unusual success. She was among the first to introduce "My Irish Molly O," "Good-Bye, Maggie Doyle," "Sympathy," and "What's the Use of Knocking When a Man Is Down."

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I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

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"If a Girl Like You Loved a Boy Like Me."
"Somebody's Sweetheart I Want to Be."
"Two Dirty Little Hands."
"In a Little Canoe With You."
"I'll Do Anything in the World for You."
"Pocahontas."
"When the Green Leaves Turn to Gold."
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AMATEUR NOTES.

The Purdue Dramatic Club, of Purdue University, Indiana, presented an original comic opera, entitled The Gold and Black, on May 9 and 10, scoring a tremendous success. Donald MacDonald, of New York, besides coaching the players, appeared as Mademoiselle Pleurette, the danseuse. The Pony Ballet made a hit, especially in the tamborine dance and the Indian number. A third performance of their opera was given at Indianapolis on May 12.

L'Aiglon was presented at Grinnell, Iowa, on May 11, at the Colonial Theatre, by members of the Chrestomathian and Ellis societies. The cast was composed of Grinnell College students, and much credit is due Professor Evan for supervising the production. The cast of L'Aiglon included Emma M. Buckow, Lucia M. Carter, Amy Collins, Berth J. Ames, Clare M. Lyon, Clarence E. Lyon, Ruf Muyskens, Harry C. Seeds, Warren W. Tuttle, Harold W. Rice, Edd O. Hunting, Arthur K. Belz, Dwight Campbell, Earl P. Carney, Harry H. Wheaton, Herald D. Lamb, George D. McIlrath, Louis D. Hartson, Ralph E. Sammons, and John Muyskens. Emma Buckow did excellent work as the little Duke of Reichstadt. W. B. Yeates' morality play, The Hour Glass, was given as a curtain raiser and proved a success in every way.

On May 14 the amateur open air presentation of Twelfth Night, at Evergreen, proved to be a great event for Baltimore society. The play was given in a delightful little natural amphitheatre, the orchestra and orchestra circle, so to speak, rising in terraced form from the stage proper. Marjorie Patterson gave a truly remarkable performance as Viola—a performance notable for its sweetness, its fascinating and bewitching grace. Nina Gaither was imperious and beautiful as Olivia. Other players were John P. Hill, Gustavus Ober, Jr., Edwin W. Poe, Rowland C. West, Henry M. Gittings, Julian S. Carter, Edgar A. Poe, Roland B. Harvey, John Phelps, W. S. Myers, Rowland W. Hodges, Miss Hambleton, Mrs. Richard L. Howell, Elisabeth Baker, Bessie Munnikhuysen, and Nelson Perin, Jr. Between the second and third acts was a Spring Flower Dance, under the able direction of Mrs. Andrew M. Reid. The young girls who participated were clad as sylvan shepherdesses.

The Mustard and Cheese Dramatic Club, of Lehigh University, staged their annual production at the South Bethlehem Opera House on May 5. The piece was a musical farce, Brown and White, the libretto and lyrics having been written by Thomas B. Donaldson, of the Mask and Wig Club, University of Pennsylvania. Mr. Donaldson, who was stage director last year, again acted in that important capacity.

The Sock and Buskin Dramatic Club, of Lafayette College, Easton, Pa., gave a performance of Napoleon XIII at the Opera House in Paterson, N. J., on April 27. The house was packed. Napoleon XIII—in this case a musical comedy—was written and produced by Thomas B. Donaldson.

Pilate's Daughter, a religious play in five acts, was recently presented by the girl freshmen at St. Marys, Ind. The plot hangs about the mystic power of a rose that had touched the blood-stained garments of the Christ.

On the evening of May 10 the Sociedad Espanola, of Harvard, presented Los Tres Ramilletes, at Brattle Hall, Cambridge. In the cast were G. Rivera, M. H. Woolman, E. F. Schwarzenburg, G. E. Hyde, R. H. Lord, W. Horn, and J. Murdock, Jr. The real hit of the performance was made by Murdock, in the one and only feminine role, that of Juana.

News comes from London of an amateur performance of Diplomacy, at the Grand Theatre, Hanley. The Duchess of Sutherland was manager of the enterprise, and the Countess of Lathom carried off the honors as leading lady. Other important roles were interpreted by the Hon. Rosamond Turton, the Hon. Mrs. Stuart P. Bouverie, the Hon. William Goschen, and Mrs. Charley Crutchley, whose acting was one of the features of the evening.

A class of the Ethical Culture School presented As You Like It on May 14, at the school building, Central Park West and Sixty-third street. This play was presented as the school's part in the exercises commemorating the thirteenth anniversary of the founding of the Society for Ethical Culture.

On the afternoon of May 12 the College Club presented The Belle's Stratagem at the Court Square Theatre, Springfield, Mass. The cast, composed entirely of attractive young women, included Clarissa Phillips, Louise Jacobus, Mary Perkins, Helen Ordway, Fannie H. Fairbanks, Josephine White, Ethel H. Todd, Harriet Lane, Hazel D. Pike, Eva Collins, and Dell Rogers. Miss Phillips made an excellent romantic hero.

Under the direction of Mrs. Kaletta Haynes and Kittie Kunz amateurs presented the operetta, Florinda, at the Athenaeum, Waukesha, Wis., on May 10. The chorus of fairies, including some score of children, was exceptionally well drilled. Jennette Lamping, of Chicago, gave an adequate rendition as the heroine; Kittie Kunz was Yoringal, and Janet Kunz appeared as Vala.

On May 10 the Indianapolis Conservatory of Music presented Gilbert and Sullivan's opera, The Gondoliers, at English's Opera House. The gondoliers were J. W. Bussey and E. P. Parks, and their respective sweethearts were Ruth Tevis and Clara Hazard. Other roles were sung by Christian F. Martens, Elizabeth Lemmon, Jane Barber, Dr. E. C. Brachfield, W. F. Bornkamp, Claire English, Blanche Chenoweth, Helen Miller, Winona Baker, Herman Rabe, William Gilbert, Charles Fitch, Harry Peckman, and William A. Shea.

Popping the Question was presented at Weedsport, N. Y., on May 10, by the Sigma Chapter of the Theta Phi fraternity. The actors, some of whom appeared in feminine disguise, were Merritt D. Curtis, Edward J. Graney, Harvey Managh, James Wright, David Monroe, and Harold Hoyt.

La Comtesse D'Escarbagnas and lu Sont Donoces Mesieleurs, two famous French plays, were presented on May 12, at Baltimore, by pupils of the Armidell School. The players were Mary Woods, Annie McLean, Laura Woods, Eleanor Carey, Jeannette Parran, Rosalie Donaldson, Nina Wylie, Dorothy Sayre, Helen Bates, Amoret Price, Marjorie Ramsay, Elizabeth Lord, Mabel Warner, Annie M Owings, Dorothy Teick, and Katherine Montell.

The Sculptor's Dream was presented on May 11 by the young people of St. Stephen's Church, Milwaukee. The various parts were well taken by Irma Bodden, Meda Dean, Marguerite Nickey, Ralph Danforth, Jannes Harrison, Madison J. Lee, Francis Roble, Stanley Tarrant, Albert Carrier, Charlie Morrison, and Harry Fuller.

Our Folks was recently presented at the Town Hall, Hampden, Maine, under the auspices of the Academy Sophomores. Those who appeared were Harold Rogers, Clarence Patten, John Ellis, Orman Colbath, Maurice Goodrich, Charlie Grogan, Genevieve Hodgins, Georgia Gray, Muriel Colbath, Ada Snow, and Alta Mayo.

Captives of Plutus, a translation from the Latin, was presented on May 9 by students of Beloit College, Wisconsin, at the gymnasium. The piece was produced under the supervision of Professor F. E. Calland. The following were in the cast: Floyd E. Ballard, Fred W. Traner, Benjamin M. Powers, Ralph L. Eddy, Lloyd D. Heth, Charles H. Wort, Nathaniel E. Loomis, Byle B. Stephenson, Ralph G. Coonradt, Oliver C. Chapin, Marice H. Powell, William B. Malone, the Misses Anderson, Curtis, Doe, Heth, Pommeroy, Thornton, Treadwell, Van Akin; Messrs. Kester, Brown, Howe, Leishman, Malone, Patterson, Rowell, and Wilkinson.

The Courting of Mother Goose, a musical comedy arranged by Anna Cunningham, was presented at St. Joseph's Hall, Rochester, on May 14. Claire Commerford, an experienced amateur, played Mother Goose with captivating effect, and Frank Hughes made a capital Man in the Moon. One of the main features was the octette composed of Gardner Kavanagh, Charles Cunningham, Edward Kylie, Stanley Vickers, Emma Cunningham, Bertha Gansauln, Corinne Cunningham, and Anna Cunningham. Other members of the cast were Benjamin Shaw, Frank Moran, Austin Cox, Emma Krine, James Curtin, Kathryn Brandt, Psyche Higginson, and Kathleen Higginson. The affair was under the musical direction of Fannie Moran.

Members of the Medford Club presented The Mikado on May 15 at their clubhouse, Medford, Mass. Leading roles were performed by F. Perley Hodsdon, Robert Hall, Edward Mack, H. L. B. Lawton, Everette W. Stone, Mrs. Clara G. Jackson, Hazel Cosby, Mrs. E. W. Hayes, Helen W. Griswold, and John Pritchard. The chorus was under the direction of S. Henry Hadley. This operatic effort was decidedly one of the few most prominent local amateur events of the season.

Members of the Pro-Cultura Italiana, of Boston, produced Torna l'Amore and I Due Sordi on May 15, using the stage in the Y. M. C. A. Building. The actors in the first piece were Vittorio O. Guidi, G. L. Giudice-Fabri, A. S. de Branch, Marta Rotoli, Margherita Bush, Luisa Kidder, Lucia Cachore, and Gorgio West. The characters in I Due Sordi were played by A. S. de Branch, V. Orio-Dal Guidi, Marino A. Lawrence, and Luisa Kidder.

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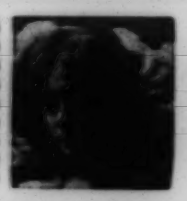

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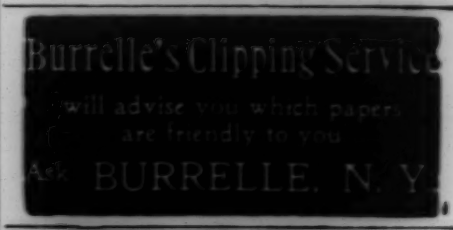

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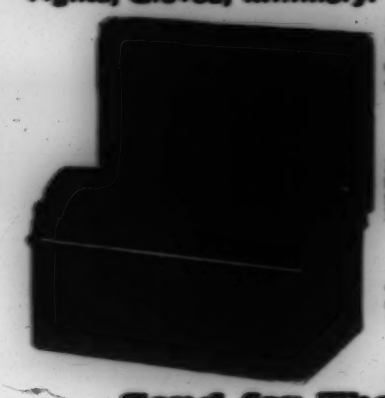

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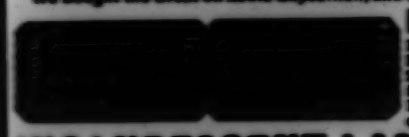

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